THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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# *In Saturn's Rings:* When Will It Be Finished?

**Part 2**

*In Part 1* (LF Examiner, *May-June 2016), director* ***Stephen van Vuuren*** *recounted how he conceived the idea of* **In Saturn's Rings**, *a film composed entirely of actual photographs of Saturn and other celestial objects captured by various space probes, and developed new painstaking new filmmaking techniques to accomplish that goal. As part two begins, the project had just gone viral as "IMAX in a Basement."*

## The photographs are the story

Watching *2001: A Space Odyssey*, I realized that dialogue and narration were an obstacle to dealing with the endless majesty of the universe. Kubrick never underestimated his audiences, and *2001* is testament to the power of music and visuals to immerse an audience in a life-changing experience.

Additionally, I realized I was not making a "written" film. The closest model was a "found footage" or collage film like *The Atomic Cafe*. Except that my footage was still photographs. This footage would determine the story, not the other way around. Since I lacked the power to launch and send spaceships to get the footage I wanted, I was utterly dependent on what could be found.

At that point I wrote a script based on the footage I felt I could get. That script has been rewritten more than 20 times since. It's scary to make a film this way; in fact, it's downright terrifying. But faith in the power of the photographs to move an audience is what sustains the film's creative process, and ultimately, me.

## All volunteer

The next turning point was deciding to make the film an all-volunteer undertaking, including me and my wife. The labor alone was going to be years of work by many people on something never attempted before, with zero chance of a profit. It was a natural fit for a non-profit film supported by individual donations. Sure I applied for grants: quite a few, spending several months over the years, to receive a total of $750. I wish I had that time back.

Fun fact: using very conservative, freelance-work-at-home numbers, the labor cost of the film to date is almost $2.1 million dollars. Using rates charged by standard small post houses, it's nearing $10 million, for labor alone.

## Back to mutiplane on giant screens

In 2008 I officially entered the world of giant-screen cinema, and soon realized it was nothing like the indie film world in which I had spent the last nine years. **James Hyder** connected me with three industry leaders: **Rick Gordon** of **RPG Productions**, **Andrew Oran** of **Fotokem**,

*(see* ***WRITING*** *on page 6)*

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# HFR Demo Survey Results

*by Gord Harris*

Should the giant-screen industry change film's hundred-year-old standard of 24 frames per second?

In a word, YES! This article will explain why.

The mandate of the **Giant Screen Cinema Association**'s Technical Committee is to encourage best practices for giant-screen exhibitors and filmmakers, establish technical guidelines, and evaluate the performance of giant-screen cinemas with test materials. **Pierre Routhier** of **Creat3** and my team from **Christie Digital** did just that with the help of an audience survey at the GSCA's Filmmakers' Symposium this spring in Los Angeles. The event was a high frame rate (HFR) demo presented on a 13x24 foot (4x7.3 meter) screen in a hotel ballroom. To the best of our knowledge, this was the first 4K 120 fps HFR demo ever screened for GSCA and perhaps in the world.

Why HFR? Pierre and I wanted filmmakers and exhibitors to see for themselves the quality differences of 120 fps capture and display at 4K versus the more normal 24 fps playback. We also gave PowerPoint presentations explaining how things have changed since the days of film-based HFR systems like ShowScan and IMAX HD 48 fps, and since more recent HFR tests by Hollywood directors **James Cameron** and **Peter Jackson**.

*(see* ***HFR SURVEY*** *on page 2)*

**Premiering in May and June**

*Aircraft Carrier: Guardian of the Seas*
*The Legend of Tarzan*
*Ghostbusters*
*Star Trek Beyond*
*Suicide Squad*

See page 16.

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# High Frame Rate Survey at GSCA Symposium

*(from **HFR SURVEY** on page 1)*

The problem was that all those incremental changes were not significant enough to warrant the trouble of a change in practice, which is why none was ultimately successful. In this article we wish to present some evidence to stimulate debate and dialogue within the GS community about whether live-action documentaries are more suited to HFR than fiction films like Jackson's *The Hobbit.*

Pierre showed and explained some recent Winter X Games footage that he had captured for **Disney/ESPN** with a dual rig that shot lower and higher frame rates side by side for a very fair A/B comparison. Pierre obtained permission to show this footage exclusively for the Filmmakers' Symposium.

I showed other footage, both CGI and live-action, shot at various frame rates, including some wonderful new 48 fps undersea footage shot by **Pawel Achtel**. **Da-Lite** graciously loaned us a huge 1.0-gain white screen (which I can tell you was quite the job to erect and take down for the demo). It allowed people in the front rows to experience close to a 90-degree horizontal field of view, similar to mid seating in a GS theater.

Christie provided the servers and projectors, including the world's highest bandwidth Christie Tru-Life Electronics projection system, capable of 120 fps 4K playback at 1.2 gigapixels per second. This data rate (about 6.4 gigabits per second) is nearly ten times faster than standard definition projection and four times faster than typical 2K 3D projection. It is double what standard 4K projectors offer.

We used a Christie D4K2560 xenon projector with output of 25,000 lumens, which provided plenty of brightness at the default dark interval setting (blanking time) of 625 microseconds, corresponding to a duty cycle of 92.5%. If the motion is very fast and involves high contrast, a larger dark interval time helps to reduce blurriness of the displayed video. But with 120 fps capture, the images are already incredibly sharp and clear, even very fast shots such as a snowboarder on the half pipe or snowmobiles whizzing by at the X Games.

(To explain blanking time: mechanical film projectors need to close the shutter while the each frame is advanced, often double- or triple-flashing each frame to produce an acceptably high flicker rate. This is not done by electronic projectors, which, for the sake of brightness, use most of the frame period of 1/24 second, or 41.6 milliseconds, to display the picture. At 120 fps the total frame period is only 8.33 milliseconds. Our projector's default black time is 625 *micro*seconds or 0.625 milliseconds. This can be varied, but is only 7.5% of the frame time, leaving the image on screen for 92.5% of the time.)

## Letter to the Editor

Hi James,

I just finished reading the May-June issue and enjoyed it all immensely, especially Ben Shedd's letter about giant-screen films produced specifically for OMNIMAX theaters.

I noted one title missing that Vancouverites are very familiar with and which we just showed as part of our Expo '86 30th anniversary celebrations: ***A Freedom to Move***, directed by **Michel Brault** [and produced by Imax co-founder **Roman Kroitor**].

To the best of my knowledge, that film was produced specifically for the dome, as it was the signature film for the Expo Centre, which featured what was then the largest OMNIMAX dome screen in the world. The facility opened a year prior to Expo '86, in May of 1985, as the Expo Preview Centre, so I think that would make *A Freedom to Move* the first live-action film made for giant dome theatres.

The film has held up very well and we just showed an original copy for several screenings in May.

Ingrid Lae
Manager, Theatre Operations and Programming
TELUS World of Science
Vancouver, BC, Canada

## Corrections

In the Shorts section of the May-June issue, we repeated the claim from an **Imax Corporation** press release that the July world premiere of ***Star Trek Beyond*** at ComiCon in San Diego was "the first ever open-air IMAX world premiere."

However, we had forgotten (as did Imax's PR department) that in January 2009 **SK Films**' film ***Journey to Mecca*** premiered in a temporary outdoor IMAX theater in Abu Dhabi. The theater featured stadium seating for 1,500 and a screen 70x100 feet (21x30 meters), the largest outdoor screen in the world. The film was seen by a total of 6,500 people in nine screenings over three nights. (*See the article on page 20, LF Examiner, January 2009.*)

Thanks to **Taran Davies**, the film's producer, for setting the record straight.

At the conclusion of the one-hour talk and demo, we handed out a survey form which 36 people completed and returned. We asked people to rate the image quality of various frame rates shown, on a scale from 1 to 10, and to give us their recommendations on future frame rates. We present the tabulated results of those survey questions here.

## Survey Results

On the first question, the average rating for 24 fps was 6.1 out of 10. Why? Most likely because of the usual long-standing problems of strobing and motion blur when fast motion is shown at this low frame rate. The 48-fps material was rated only marginally better: 6.2. (Frankly, I was a bit surprised it was rated that low.) The 60-fps footage rated a respectable 8.0 out of 10 average for image quality. The 120 fps image quality was rated a very good 8.8. Not bad! This would have been even higher if we had discounted some of the outliers: obviously political ratings by some abstainers and one skeptic (or very confused person) who rated the 120 fps image quality at 1 out of 10. Really?

A graph of the results for the image quality question is shown below. Note that the image quality ratings for 60 and 120 fps are considerably better than 24 or 48 fps. In fact, 18 viewers rated the 120 fps image quality 10 out of 10!

The second question asked what people thought flat screen GS theaters should do about frame rates. The majority response was "move to variable frame rate." Strobing and motion blur is a bigger problem on domes than flat screens, simply because the degrees-per-second motion for the higher magnification images on 180-degree-wide domes is much higher than on 90-degree-wide flat screens. Filmmakers have to employ many tricks to minimize strobing giant domes, such as following action, avoiding pans, etc.

So our third question was what frame rate should giant screen domes consider? The average consensus here shifted more to 120 fps or variable frame rate. The latter is not a trivial task, although it is certainly feasible with modern digital projectors. The rationale is that some shots would obviously benefit much more from higher frame rates than others. However, one of the surprises we discovered when I worked for **Imax Corporation** and helped develop IMAX HD (15/70 film at 48 pfs) was that even nearly static shots seemed clearer and had more detail. We theorized that this was due to film grain integration and the higher bandwidth to the brain. Unfortunately, it is not clear yet how to encode variable frame rates into an as-yet non-existent playback standard, so VFR is may take a while.

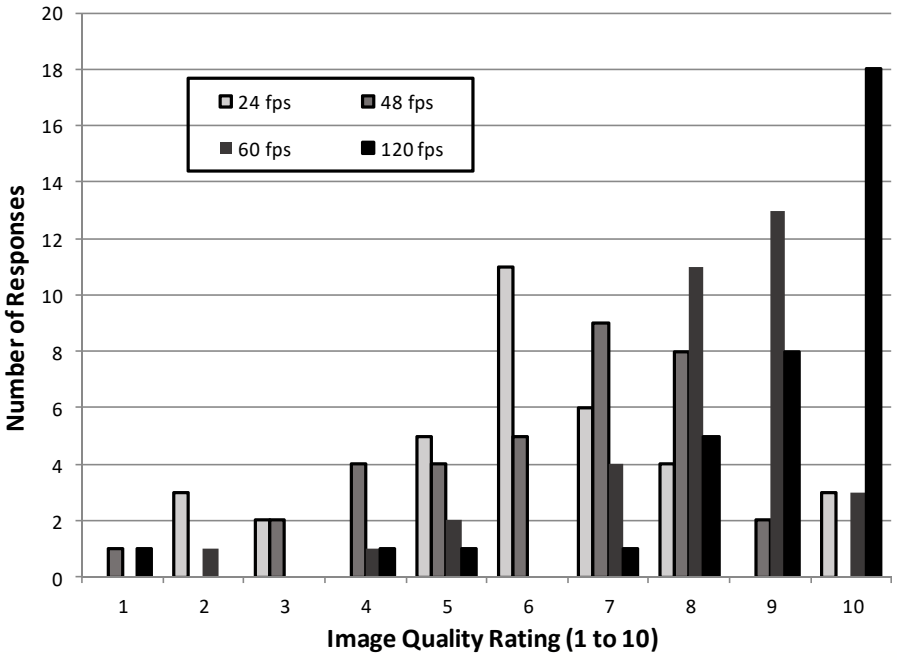
However, it seems pretty clear from these answers that the majority of respondents agree with the concept of upgrading from 24 fps.

*Christie's Gord Harris*

Our fourth question asked if the respondent intended to show or create HFR content in the next 12 months. Six viewers answered yes and 26 said no. A few abstained.

We also gathered some demographic data about our respondents. Nineteen (53%) were filmmakers, nine (25%) were exhibitors, one (3%) was a supplier and six (17%) said "other." Years of experience in the GS industry ranged from seven viewers with 1–5 years, nine with 6–10 years, eight with 11–20 years and 11 veterans with more than 20 years of experience. Clearly these were people in GS for the long haul. Eighteen respondents had seen 1–5 HFR productions and the rest had seen between none to 20 or more. The vast majority (27) had never created an HFR production, although six had.

In summary, the results of our demo and little survey seem to indicate that people can see benefits to increasing the standard frame rate of 24 fps for GS documentaries striving for realism. (Jackson's experience with *The Hobbit* suggests that the same may not be true for fiction or fantasy films, however.) A future article will explore the history and subjective opinions about HFR.

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### Imax Q2 results

On July 20, **Imax Corporation** posted its financial results for the quarter ending June 30, 2016. In the second quarter the company earned a profit of $7.8 million ($0.11 per share) on revenues of $50.3 million, down significantly from the profit of $24.4 million ($0.34 per share) on revenues of $107.2 in the same quarter of 2015. For the six months ending June 30, Imax earned $17.3 million ($0.25 per share) on revenues of $183.9 million, compared to $24.7 million ($0.34 per share) on revenues of $169.4 million in the same period last year.

In this year's Q2, Imax signed deals for 95 theater systems (including one upgrade), compared to 30 in Q2 of 2015 (two of which were upgrades). The company installed 38 new theater systems and two upgrades in the last three months, compared to 35 in the same period last year. The current backlog stands at a record high of 442 systems, of which 19 are laser systems.

Based on the number of installations in Q2, the company increased its guidance for expected installs by the end of the year from 135–140 to 155.

As of June 30, 2016, the total number of IMAX theaters is 1,102, of which 990 are in multiplexes, 16 are in commercial destination locations, and 96 are in institutions. According to the Imax Web site, there are 30 Imax laser installations at present.

In a conference call with investors, outgoing CFO **Joe Sparacio** (*see item below*) said that the company is in the process of developing a "commercial laser product," implying a smaller, less expensive system intended for the smaller average screens of multiplex IMAX auditoriums. He also said that the company was "implementing a new digital [content] delivery system" that would eliminate the need to ship physical hard drives to theaters.

Imax CEO **Richard Gelfond** expanded slightly on both these projects, saying about the new laser system that he expected to "deliver a product within the cost parameters of our existing xenon product and probably in the next couple of years." Imax's "cost of goods" — the amount it costs the company to manufacture a projection system — is more critical for systems it provides to joint-venture partners, since Imax bears that expense directly, supplying the system at no cost to the customer in exchange for a percentage of box office.

*Jack Huston as* Ben-Hur

Neither he nor Sparacio discussed the technical aspects the system. However, it seems likely that a projection system intended for multiplexes would probably use the standard 1.9 aspect ratio of digital cinema, instead of the squarer 1.44:1 ratio of the first IMAX laser system and the 15/70 film frame.

A subsequent release about **Wanda Cinema Line Group**'s deal for 150 IMAX theaters (*see item below*) said that the new laser system may be available "commencing at the end of 2018."

About the digital delivery system, Gelfond said that "we have developed a lot of that technology previously in connection with our IMAX at Home effort. So it was very little incremental investment to create the digital delivery." He said that not having to ship hard drives would not result in significant savings, but "it will increase our ability to deliver films quickly, to not have to depend on others, such as third-party servers."

Share prices jumped after the announcement, from $30.12 on July 20 to a six-month high of $34.47 the next day. Two weeks later, as this issue went to press, the price had dropped slightly to $32.76.

### Nat Geo coming to Times Square

**Times Square Attractions Live** has partnered with a developer to create **National Geographic Times Square: Ocean Giants**, a "branded immersive entertainment experience" being built in the iconic New York City landmark for a summer 2017 opening. The 59,000-square-foot (5,500-square-meter) facility is located on 44th Street between Seventh and Eighth Avenues, a site currently occupied by Discovery Times Square, an interactive museum that has been there for about five years, and is leaving later this summer.

Times Square Attractions Live is a partnership between D.C.-based real estate firm **Peterson Companies** and **SPE Partners**, where former Nat Geo producer **Lisa Truitt** is managing partner and chief creative officer. She started working on the project before leaving Nat Geo two years ago, and has been working on it full time since then.

Truitt tells *LF Examiner* that "The attraction will harness many different types of immersive and interactive entertainment throughout its entirety; while it doesn't utilize any giant-screen film content *per se*, I'm certainly drawing upon all my experience in immersive storytelling to create a new kind of 'walk-through' immersive entertainment utilizing some of the techniques and thought processes of giant screen filmmaking."

Paramount Pictures

### Imax theater deals

In June, July, and August **Imax Corporation** signed five deals to add 200 screens to its network of multiplex theaters in the China, U.S., U.K., and South Africa.

As this issue went to press, Imax closed the largest signing deal in its history, a 150 -screen agreement with **Wanda Cinema Line Group**, China's largest exhibitor and operator of 160 existing IMAX theaters. The deal expands on a 2013 agreement with Wanda for 120 screens, nearly all of which will be installed by the end of this year, four years ahead of schedule. Most of the new 150 will open within three years, with the last in place by 2022. At that time, Wanda will operate a total of 360 IMAX theaters. According to a release "nearly half" of the new 150 "may be outfitted with the new laser-projection technology, commencing at the end of 2018." This is apparently a reference to the new multiplex laser system Imax is developing (*see item above on Imax Q2 results*).

Also in China, **Sichuan Lumière Pavilions Company** will install ten new theaters in cities throughout the country by the end of 2019. The chain currently operates more than 230 screens at 30 locations in China.

Britain's **Cineworld Group** has agreed to install five new IMAX auditoriums in multiplexes in the U.K. and Europe, bringing the exhibitor's IMAX total to 40. The companies also announced that an IMAX theater will be installed in Cineworld's new flagship site in Plymouth, the first IMAX screen in that city.

In the U.S., **AMC Theatres**, a subsidiary of China's **Dalian Wanda Group**, agreed to add 25 IMAX theaters to existing and new locations in New York, Los Angeles, Houston, and "strategic smaller-tier markets" through 2019. AMC, which was already the largest IMAX operator in North America, will bring its IMAX screen count to 185 with this deal, more than double the total of its next closest competitor, **Regal Cinemas**, which has 89. (*See also the item below about AMC's acquisition of Carmike and Odeon & UCI.*)

Finally, South Africa's **Ster-Kinekor** chain will expand its IMAX inventory by three, in locations to be determined. The deal brings the company's count to ten IMAX theaters. The exhibitor has 480 screens in 57 locations in four countries in Southern Africa.

### Imax film deals

**Imax Corporation** has announced that it has extended its partnership with **Paramount Pictures** with a five-picture deal that includes ***Ben-Hur*** (Aug. 18, 2016); ***Jack Reacher: Never Go Back*** starring Tom Cruise (Oct. 21, 2016); the science-fiction thriller ***God Particle*** (Feb. 24, 2017); ***Ghost in the Shell*** starring **Scarlett Johansson** (March 31, 2017); and ***Transformers: The Last Knight***, directed by **Michael Bay** (June 23, 2017).

From the first *Transformers* film in 2007 through this summer's ***Star Trek Beyond***, Paramount has released more than 40 films to IMAX theaters.

In a separate announcement, Imax revealed the creation, with **China Media Capital**, of a $50 million Imax China Film Fund that will co-finance up to 15 Mandarin-language films over the next three years. According to a release, "the fund will target productions that can leverage the IMAX brand, technology, relationships, and release windows." A greenlight committee will allocate contributions of $3–7 million per film.

### AMC buys Carmike, Odeon & UCI

**AMC Theatres** has made deals to acquire two theater chains, **Carmike Cinemas**, based in Columbus, GA, and U.K.-based **Odeon & UCI Cinemas Group**. The deal with Carmike is valued at $1.2 billion, and represents a 10% increase over the first offer made in March. At the end of July, Carmike's board voted unanimously to accept the higher offer. The deal is expected to close by the end of the year. Carmike, the fourth-largest cinema chain in the U.S., operates 2,954 screens in 276 locations, including 21 IMAX theaters and 34 other premium large-format sites.

The deal for Odeon & UCI, the largest exhibitor in Europe, is also valued at $1.2 billion, and will add 2,236 screens across the continent to AMC's portfolio. The U.K.'s June vote to leave the European Union devalued the British pound, which saved AMC over $100 million. That led to a breakthrough in the three-year negotiations, according to AMC's parent company, China-based **Dalian Wanda Group**. Odeon operates 18 IMAX theaters in Europe.

The two deals will nearly double AMC's screens, from the current count of 5,380 in 385 locations to over 10,500 screens at more than 900 sites. These totals do not include Wanda's 1,616 screens in 182 Chinese multiplexes.

AMC currently operates 152 IMAX theaters, and Carmike's 21 and Odeon/UCI's 18 will bring the chain's total to 191 (not including 33 in backlog, see item above). Add in 160 Wanda IMAXes currently running in China, and the Chinese company will control a grand total of 351 IMAX screens, almost one third of the total world inventory, which now stands at 1,102.

### Nikki Lowry joins Smithsonian

**Nikki Lowry** is now project manager for **Smithsonian Enterprises**' Consumer and Education Products, where she will develop and distribute K–12 curriculum-based products. In the newly created position she will also oversee and expand Smithsonian's existing relationships with educational publishers, and help update marketing and pitch collateral for the consumer products group.

*Nikki Lowry*

*(see **BIZ** on page 15)*

# When Will *In Saturn's Rings* Be Finished? Part 2

*(from **SATURN** on page 1)*

and **Mike Lutz**, then with **MacGillivray Freeman Films**. All of them generously spent hours on the phone giving me the Giant-Screen 101 lessons I needed.

Coincidentally, Andrew Oran said Fotokem was looking to output some digital space footage on 15/70 film as a test for the upcoming **Giant Screen Cinema Association** conference in Jersey City in September 2008. He very graciously offered to process a couple of minutes of whatever footage I had, at no cost. I told Andrew of my problem with high-resolution shots, but I had some limited test shots with no advanced multi-plane that I could render at 3000 x 4000. They were in 8-bit color, which only gives 256 values for each of the RGB channels, but requires much less computing resources.

It was quite a learning experience for me to output the film and soundtrack for the 15/70 screening, but Andrew and Rick were invaluable resources. We got two minutes of test footage printed to film and I traveled to Jersey City to see it.

And so I attended my first GSCA. It was an overwhelming experience. **Phil Streather**, producer of ***Bugs!***, was appointed my GSCA mentor and did a great job of asking me the hard questions — the questions I would now ask anyone else wanting to make a giant-screen film. My footage played on the largest screen in the U.S. It was exhilarating... and horrifying.

The stills of Saturn looked tremendous at that scale. All doubts about "should this be giant-screen" vanished in an instant. But that screen size and resolution exposed glaring weaknesses. Resolution of 3000 x 4000 pixels was not enough. As I had expected, 8-bit color was not nearly enough. But I also had to rethink camera movement, editing, and image quality for such a massive screen image.

Mike Lutz came up right after my clip, encouraging but adding, "some of those shots are not the gold standard." I couldn't have agreed more. I returned home to pursue "nothing but gold standard" shots for the film.

## Adobe to the rescue

Word of our efforts and frustrations attracted the sympathy of Adobe Software. In the early fall of 2009 they invited me to help test their next-generation, 64-bit software that might provide the technical breakthrough I needed.

Using Adobe's new software and spending many long hours delving into the Cassini image files, I started to make progress. Plus I had met online a few of the dedicated amateur image processors in the Unmanned Spaceflight Forum — people who had spent years and thousands of hours processing spacecraft and telescopic imagery.

They had huge, high-resolution stills that they donated to the film. This gave us the ability to create massive (100,000 x 100,000-pixel) photographic layers, and allowed the rings to be used in multi-plane photo-animation without use of CGI, Photoshop cloning, or painting.

## Finally, the gold standard

Six months later, we passed the first true milestone in the film. I released of the first minute of footage online, flying by Saturn, its moons and rings, rendered at 5600 x 4200 pixels in 32-bit color. That is the maximum resolution of 15/70 film recorders such as those at Fotokem, and 32-bit color exceeds the abilities of the best film or even the human eye.

I was ecstatic. The clip was set to Samuel Barber's "Adagio for Strings" and even in a single unedited take, I felt it was utterly compelling, unique footage, the most beautiful thing I had ever made. The golden surface and rings of Saturn were surely the gold standard of space footage for the giant screen.

But nothing happened. From April 2010 until March 2011, the footage sat online with a couple of hundred views and a couple of comments. I continued to work on the film as I could, but money was tight, only a few individual donors kept the project on life support, and I started to doubt public interest in the effort.

At the 2010 GSCA fall conference, clips of films in production were projected digitally for the first time in the association's history, although in a small multiplex theater in 2K resolution. My 5.6K Saturn clip was well received, but the digital presentation was underwhelming and nothing concrete came out of that conference.

## First to market, first to forgotten

Again I wondered if this project was simply not meant to be. By this time, I had been at three GSCA conferences. I had seen completed projects, including a few space-related titles, rushed out to market. That proved to be a profound experience. Watching a rushed, modestly-budgeted, average-to-poor giant-screen presentation was difficult. "Rushed" still meant two to four years, and "modestly-budgeted" meant at least a million or two dollars.

A few of these films were basically never screened, booked, sold, or released even on DVD. Others played just a handful of places and vanished into thin air. The premiere of a film is singular moment — and once it's gone it can't come back. It became very clear that if you are going to devote years of your life and all your resources, why not go all in?

I knew I would rather take eight years to make a good film than four years to make something I did not feel good about showing people. That seemed a far bigger waste of time. But I did want to feel that the effort was worthwhile, and so far I was unsure. My family and friends loved it and said great things. But the real test is people who have no idea (and don't care) who you are. They were silent.

## Going viral

But a strange thing happened, beginning on Saturday, March 4, 2011. My birthday. I was asked, along with the film's main backer at the time, **Mike Malaska**, to give a presentation at a local astronomy event. It went very well: I showed the Saturn clip to an audience of a couple of hundred people and was blown away at their response. Most of these people did not know me, but they really knew astron-

omy.

That night, I got an email that from io9.com, a Web site (like many others) that was using one of my images without accreditation. They were nice about it and said they loved my clip and might mention it on their site. I had no idea who io9.com was at that point.

They "mentioned" it on Monday, March 6, in a very complementary story on their front page. My inbox exploded, hits and plays in the tens of thousands rolled in. Then NASA picked it up the following week as an "Astronomy Picture of the Day." Media coverage, including television, began building from around the world. It quickly moved to over a 1.5 million plays and over 5 millions hits on the Web site.

Donations started rolling in and nothing has been the same since. All the work and struggle was suddenly and completely validated. The overwhelmingly positive response (other than the Uranus jokes and CGI doubters), the many messages about how powerfully the clip affected people — some even claiming it had changed their lives (leaving a job, or pursuing a lifelong dream) — turned my dream into a living breathing entity, no longer a solitary journey.

And people wanted to be part of the process — my dream of "a film by the people, for the people." From a handful of volunteers the film grew today having nearly 100 volunteers doing everything from scientific analysis to image processing to social media outreach.

## Distribution

The viral success of the film's first footage caught the eyes of distributors inside the giant-screen community as well. It was the first giant-screen footage to do so until ***Jerusalem***'s moving aerials. I was approached by various parties, including some major ones with NDAs. (Your secrets are still safe.)

But the large established distributors were both confused by, and wary of, a film so far outside the standard conventions for giant-screen films, except for the subject matter. And it was from a unknown, unproven filmmaker.

Like the others, **Tina Ratterman**, founder of a new independent distribution company, **BIG & Digital**, did not understand exactly what *In Saturn's Rings* was, but she presciently realized it was a project worth learning more about.

At the 2011 fall conference, an extended three-minute version of the 5.6K Saturn flythough was shown on 15/70 film for the first time. By December 2012, I had signed a distribution agreement with BIG & Digital. But Tina and film buyers very understandably wanted to know one thing. Yes, that one thing.

When will it be done?

*The author introducing his project at the 2008 GSCA conference.*

## The road less traveled

A rarely asked but potentially revealing question is why I've ended up being the sole filmmaker without any partners, large or small. I could say it's because I'm a demanding auteur with such a singular, uncompromising vision that I've driven all potential partners away in my relentless pursuit of perfection. Or maybe it's just my rank body odor from too many hours slaving in a hot computer-heated basement.

But the truth is far less melodramatic. From the beginning, I've looked for partners; e.g., my trip to Vegas. I've signed NDAs, had the meetings, and made the presentations of business plans. I've had people on board for short periods — interns, two other filmmakers, a household name in media distribution.

But they all leave and it's always very clear why. The road less traveled, in this case never traveled, is "tedious." That's an exact quote from the four interns that each lasted a day after finding out what the actual work of the film consists of. And not only is the road tedious, it's long and lonely, with dangers unknown. While losing interns was no big loss, the filmmaking partners left to pursue another giant-screen film that would take much less time and effort, and probably have a better chance in the market. The household name decided to acquire a finished film from somewhere else rather than wait on an admittedly high-risk, long-to-complete project.

## The Question redux

Which brings us back to the Question. Making any film is hard. Even a short film on a short schedule is hard. (I've run a team in the "48 Hour Film Project" eight times over the past 16 years). I've produced a narrative feature, dozens of other short narrative and commercial projects from the most dry, standard industrial video to experimental non-narrative films.

And they all followed a basic pre-production, production, post-production, distribution model. Except for *In Saturn's Rings*. I realize I sound like a broken record, but I've found myself doing something never before attempted. There were

*(see **SATURN** on page 8)*

*(from **SATURN** on page 7)*

no models, no case studies, no projects to research, no colleagues to consult, no one who had been there before to offer sage advice.

In fact, there were, and are, naysayers galore. Over the years, leading CGI artists have written me, sent examples, some spending weeks on them, explaining why it was foolish to use only photos and not CGI. Accomplished musicians wrote to tell me that since "Adagio for Strings" was used in *Platoon* or *Elephant Man*, it was huge mistake for this film. Others were convinced I was lying about using only photographs. Many, many foundations, companies, and individuals passed on the project, either believing it could not be done or would not be interesting, or simply not understanding what I was doing or why the hell it was taking so damn long.

## Building a plane in midair

I've had to figure out how to make the film while making it, with only one chance to get it right. It's like building and designing a plane while flying it. If you don't get it right the first time, you crash. That's the heart of the adventure: there's only one "take" for every major section of the film, because each takes years to conceive and create. To get a "take two," we'd have to redo all that effort, which is beyond my, and likely any human's, capacity.

Here's the concrete version of that statement:

1. Create the methods, techniques, workflow, and technologies to make the film, while making the film, as none of them already exist.

2. For each multi-plane animation section of the film, I create a process that allows me to figure out if the photographs can be animated to giant-screen resolution. This process is different for each set of data and each section of the film. Each is only done once and is not reusable.

3. Only one "take" for each shot in the film. Once the initial resolution check is cleared, work on the source photographs is roughly 90% of the labor, animation is only 10%.

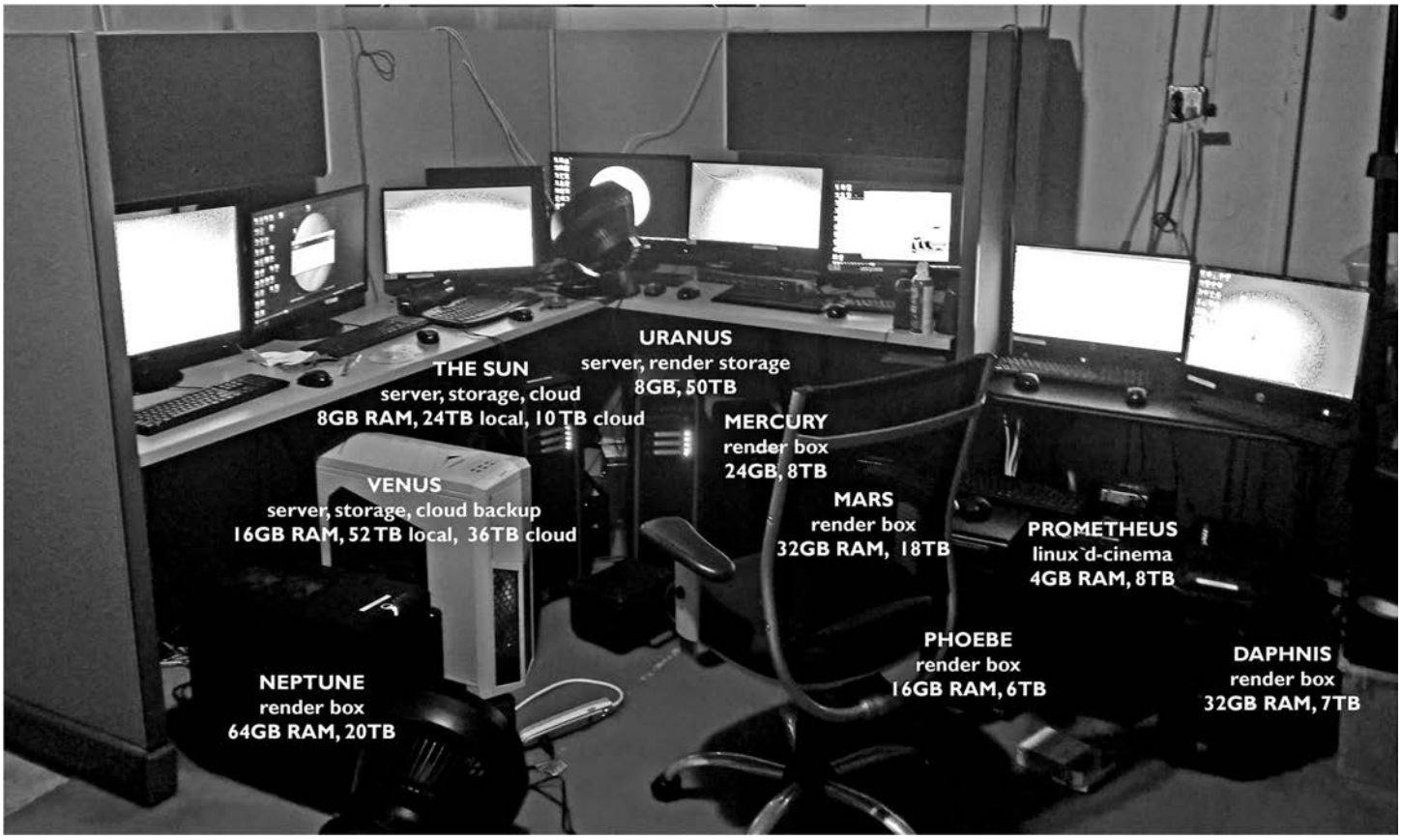
4. For each of the film's five sections, work averages about three years for the volunteer teams working on those. We only get one chance to do it. Minor fixes and adjustments can be made, but the picture is locked before we start the major work.

5. Because it's all photographs — changes to angle or speed or especially content are usually not possible. The shot is the shot, that one take that will take months or years of work.

It's worth pointing out again this is terrifying way to create a film.

## The big delay

The film is currently a couple of years or so behind where we thought it would be. This is almost entirely due to the opening section — which includes a (completed) three-minute prologue, a fly-through from the Big Bang to the center of the Milky Way (the delayed part), and continuation fly-through from the center of the Milky Way to the surface of the Earth, mostly completed in 2014, except for the back-




SV2 Studios

*The author's "spacement," with some of the computers used to create* In Saturn's Rings.

ground — the delayed section.

The delayed section was the classic "flying through the universe" shot we have seen in nearly every deep-space movie and TV show, from ***Star Trek*** to *Cosmos*. These are always created from CGI or other visual effects. By 2012, I had a solution for doing it using only real photographs.

Astronomers on the Sloan Digital Sky Survey (SDSS) have imaged over one third of the 360-degree sky that surrounds Earth in all directions. One third does not sound like much, but in a 360-degree spherical view, it's actually a massive area.

In January 2013, our first volunteer team, having just finished the code to process all of Cassini and Solar Dynamic Observatory's imagery, was ready to start on SDSS. They estimated three to six months to take photographs from the SDSS and turn them into elements that could be animated. I doubled that to six to 12 months. Knowing what else remained, I announced the July 2014 date.

However, by fall 2013 that team had run into problems unrelated to the film. The team leader assured me he hoped all would be resolved and everything would be complete by late spring 2014. I pushed the public release date to August 2014. In January 2014, I realized that the team leader was going to have to leave the film, and that no usable work really existed.

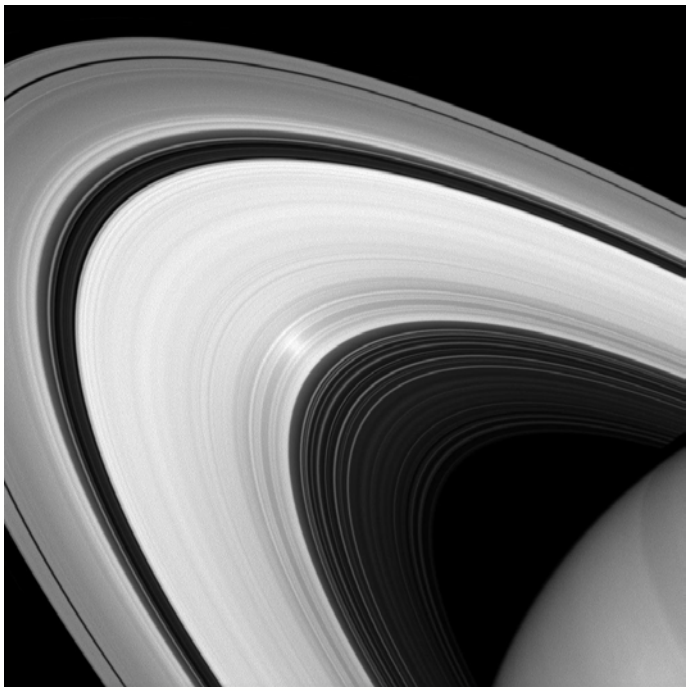
So in February and March 2014, we put out a global call for help and got a new volunteer team up and running within weeks. By April 2014 the team had a plan and work was well underway. The new team leader, **Bill Eberly**, along with the leader of the high-resolution deep-space image team, **Jason Harwell**, have turned out to be the most important volunteers on the film.

## The decision

In retrospect, we should have not been surprised this has proved to be so hard. After all, the understatement of all time is "It's a big universe." The universe is the very definition of huge, massive, unending, and uncountable, and whatever other terms you can find in a thesaurus.

Very quickly the new teams and I realized that the three- to six-month timeline was a fantasy, and that years of work still lay ahead. We had a frank and open discussion with all the key volunteers and backers of the film. The choices were:

1. Replace the opening section with something else. Given the process of the film, a fly-through of space would have to be CGI. Other types of footage — interviews, stock footage, or anything else — would not fit. This option was easy to reject.



2. Drop the opening section — the first act — of the film. We would have a 25-minute film that started without a beginning. It would also not be a standard length for release in giant-screen theaters, massively reducing its potential audience.

3. Finish the film as planned, but taking much longer. How much longer, none of us really could say.

We all voted unanimously and enthusiastically (well, I was probably the least enthusiastic) for option three. And we've never looked back. I'm sure from the outside it has not looked like a wise or prudent decision. After all, it gives the appearance that the film is trouble, that we are trouble as filmmakers, and/or that the project is at risk.

Plus the distributor and film buyers want firm dates, predictable schedules for easy-to-understand content they can book and screen. Completely understandable, but at the end of the day, it's left to filmmakers to give up years of their lives, so the decisions of what's best for a film are ultimately and rightly ours.

## The phantom rough cut

The variant of the Question within the giant-screen community is "When will you have a rough cut?" People want to give input, get a sense of the film, etc. I can see the disappointed look in people's eyes when I announce "there never will be a rough cut."

Most films, including giant-screen films, are made by shooting as much footage as possible and editing down to a final cut. Pure CGI animation films are completely created via audio and preview animations in pre-production. With both films, you have something to look at and show very early in the filmmaking process. And after editing, you have the proverbial rough cut.

For *In Saturn's Rings*, the final render of each shot is one take at the final speed and duration of the shot. For a small minority of shots, a little bit of the head or tail might be trimmed, or other minor changes might be feasible.

The rough cutting of *In Saturn's Rings* all happens while working with the still photographs, before the animation ever starts. My "cutting room floor" is full of takes, but these are all just still images, not fully rendered takes. I only fully animate what will be final in the film. Otherwise the film would take forever. Literally.

## Opening section sources

So where exactly do we get photographs to cover over 13 billion years of time and space?

*(see **SATURN** on page 10)*

*(from **SATURN** on page 9)*

1. Big Bang. This was always a stumper, as the early universe is just elemental particles — no photographs exist. But during the last five years quantum microscopes have imaged atoms and electrons, including the hydrogen atom, the building block of the universe. This is greatest artistic license we take in the film, but the pledge of using only real photographs is honored. Although they are atoms and electrons here on Earth, theoretically they've existed since the dawn of time.

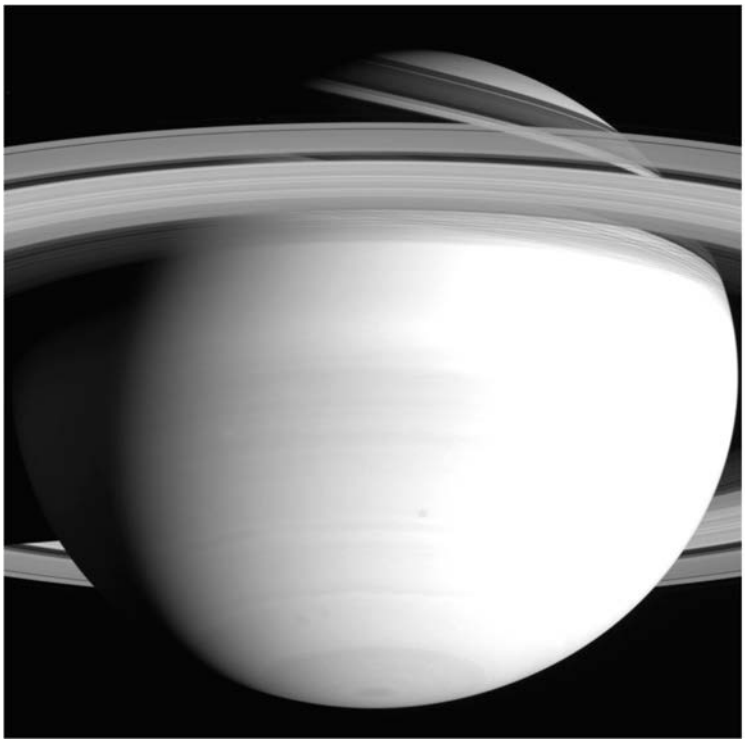
2. Right after the Big Bang. We have used image data from the Cosmic Background Explorer, removing the false color.

3. There are no photographs of the first stars, so we move too fast to see these.

4. Hubble and ESO sources have been used for the earliest galaxies, from 13 billion years ago.

5. SDSS is used for background and some foreground planes for the rest of the journey until we reach our Milky Way, and then as background for the Milky Way. Hubble, the European Southern Observatory (ESO), and others are used for high-resolution foregrounds of galaxies and nebulae.

6. Many sources are used for the journey from edge of the solar system to surface of Earth.



## The teams

There are actually three teams working on the opening section. The Hubble/ESO high-resolution foreground object team led by **Jason Harwell** started work in mid-2012 and ended up with a five-person team that finished work in mid-2015. It includes an astronomer, **Dr. Steve Danford**, the head of the physics department at the University of North Carolina, Greensboro (in my home town), who supervised making things accurate, and is an official science advisor to the film.

The current SDSS team is led by Bill Eberly. Six others, including me, have contributed to that team. Another couple of physicists work on that team especially to help with very complex astrophysics mathematics involved.

The final team is the animation team. Well, team in this case means me. I always hoped to get animation help, but it turns out this type of animation is very hard, and there is no reason anyone else would want to learn it, since it can't be used anywhere else. So I'm the sole animator on the film.

## The process

The process began by choosing our flight path through the universe, which is also a journey through time. We mapped out where and when in the universe all of the high-resolution sources we had available were located (allowing only those we could process in a "reasonable" amount of time). We then compared this to the areas of the Universe for which there was enough SDSS data to fill the backgrounds. It was actually a very complicated process to figure and map out in such a way that we could visualize it.

Once we had a flight path, Jason's High Resolution Team processed the planes of the destination galaxies and nebulae along the flight path. They worked with Dr. Danford to be sure that their layers worked as accurately as possible, given our current scientific knowledge.

Bill's SDSS team downloaded 350,000 SDSS "fields," which are long, rectangular strips of the sky photographed by telescopes with the corresponding database data of the names, locations, and distances of the galaxies in each field — a few hundred to a few thousand each. There were several million potential galaxies in there.

So our process, in other sections, of manually cutting out the galaxies from the black of space was not an option here. Since no tools existed, we built our own. Bill's team created code that would automatically cut out galaxies and tag each of them with the relevant location and distance data from the SDSS database. It took months to get this working right.

We then farmed out amongst ourselves the process of running this code on the 350,000 SDSS fields. It took several weeks, but in the end — by late 2015 — we had approximately 5.5 million individual photographs of galaxies, each tagged with its location in the sky and distance from Earth. A remarkable achievement in itself.

But as Bill and I looked at them, a very obvious and glaring problem emerged. We had several hundred thousand images of other things we didn't want. Unfortunately, none were real alien UFOs or giant space monsters, which at least would have been newsworthy. They were stars in our own Milky Way, jet and satellite trails, and other mundane IFOs (identified flying objects). This was a bit of a punch in the stomach — we had not realized how much of this was in SDSS data.

Again we discussed the options, and the only practical one was to go through all 5.5 million photographs and remove the bad apples. It was beyond the capability of computing to write a program that could

do it perfectly, or even close, and attempting it would take months anyway. And we would still have to inspect them manually in the end.

We considered farming the job out to volunteers, but after testing I realized that it was impossible for a number of reasons: the judgment required to decide which items to remove, the speed and capacity of the computers needed to handle folders of tens of thousands of galaxies, the need for very large monitors and controlled lighting conditions to be sure consistent decisions were made.

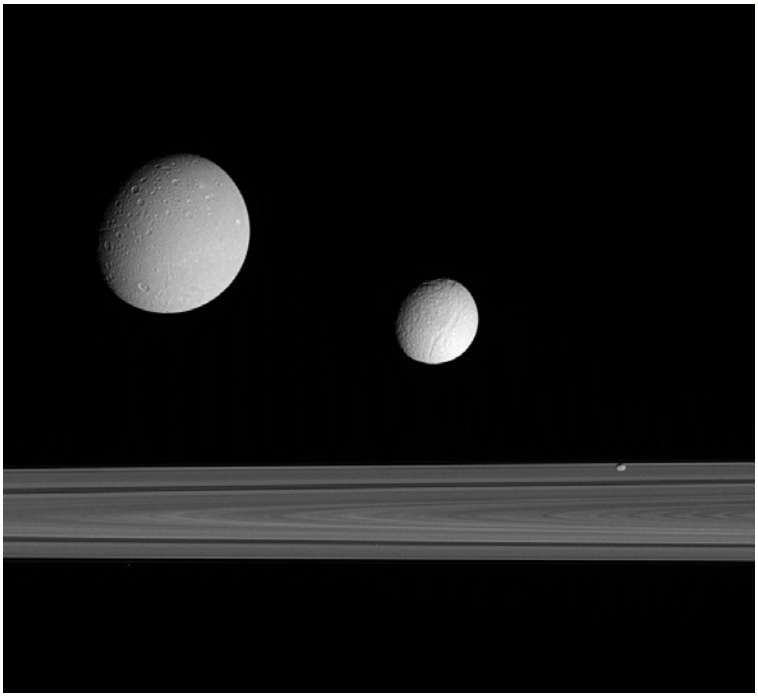
The only practical plan was for me stop everything and do it myself. But given how committed we were, I did not agonize over it too much. It had to be done, or give up in failure. I hoped it would take two to three months. It took six months, with two weeks off in the middle. It was the same thing every hour for every day I worked on it:

1. Load up a folder of SDSS cutouts. Anywhere from one to 100,000 galaxies, plus garbage, would be in the folder. Build a thumbnail view of folder in Adobe Bridge.
2. Go through all the thumbnails at a size that corresponded to the largest size they would appear on the giant screen.
3. Remove the local stars, jet trails, etc., without a good galaxy candidate in them.
4. Then go back and open photographs with a good galaxy candidate, but also containing a local star or jet trail and trim that out to leave the good galaxy candidate behind.
5. Backup and do the next folder.

I have to be honest. It's the hardest thing I ever did in my life. It took intense visual cortex concentration to do it. I could only do it eight hours a day (six during the last month), six days a week (five in the last month).

After the first few weeks, I thought I was losing my mind: I was starting to have really strange stuff in my head from staring at tiny objects all day, listening to music. My arms, wrists, and hands were a wreck. But I realized that by doing such an intense right-brained, repetitive activity, my left brain was losing it. I found I could listen to podcasts and audiobooks without an issue; in fact, it helped tremendously. I bought a gaming mouse with programmable macros, used disability features in the operating system, and cut my mouse clicks by over 80%.

I finished intact. Well, sort of. I burst out crying when I finished. And I needed a shot in my right arm for mouse elbow. But by August 2015 we were ready to start assembly.



## SDSS tiles

Of course, like any other construction project, there is always a tile job. Our background SDSS planes are massive gigapixel images with millions of galaxies. But animation software cannot handle images that size as a single image. So, as we've done in the rest of the film, we build very large images, take them apart to avoid memory issues, and then bring them back together again.

It took us four months to get the assembly process built, tested, and stable enough for the big run. During Thanksgiving week 2015, I fired off Bill's tile assembly code on ten machines running custom Java code and Photoshop scripts to create the 289 tiles that will make our background universe. Each tile is 10,000 by 10,000 pixels, so it's a huge amount of data, about 250 gigapixels of image data for this alone.

The process was slow but steady. Only a couple of crashes occurred, due to external USB drives not handling hundreds of thousands of files. The last two tiles finished two months later, January 25, 2016.

Bill and I were enormously satisfied to see how critical my six months of cleaning up was even just for the background tiles. I aimed for a 99.5% accuracy rate; 99.9% would have taken me three or four years of work; 99 percent would have taken me three or four months, but left cleanup that would have caused irreparable damage to the rendered tiles.

The 99.5% accuracy rate means just a few days of cleanup and the tiles are ready to go.

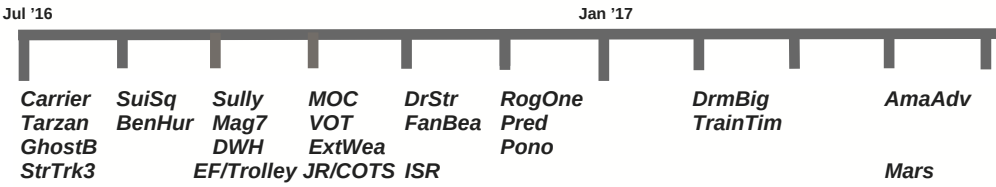
## Next steps

Now that we have the tiles, the next step is to reassemble those tiles into very-high-resolution background planes, arranged in scientifically accurate locations. Then combine those SDSS cutouts that are close enough to our flight path that parallax is a factor (our midground in the multi-plane). We have a created a process to place each of them in their scientifically accurate positions using the SDSS science data. Then the foreground is added, the layers of high resolution galaxies from Jason Harwell's team, and the full multi-plane flythrough of the galaxy will be ready to animate and render.

## Largest mutiplane animation ever

This will result in the largest, longest, most complex multi-plane animation in film history, by a factor of 150,000! **Walt Disney** used up to seven planes in their

*(see **SATURN** on page 14)*




*All films are 3D unless noted, underlined titles are 2D*
** New listing.*
*Updated information is printed in* ***bold****.*
*Unless noted, all films run about 40 minutes.*
*Some titles with limited release territories are not listed.*

***Sully ****
*Warner Bros.; distributor: Warner Bros.; director: Clint Eastwood. Cast: Tom Hanks, Anna Gunn, Laura Linney, Aaron Eckhart, Sam Huntington. 2D. Release: Sept. 9. DMR.*

***The Magnificent Seven ****
*Sony Pictures; distributor: Sony Pictures; director: Antoine Fuqua. Cast: Chris Pratt, Haley Bennett, Denzel Washington, Matt Bomer, Ethan Hawke, Vincent D'Onofrio, Peter Sarsgaard. 2D. Release: Sept. 23. DMR.*

***Deepwater Horizon***
*Lionsgate; distributor: Lionsgate; director: Peter Berg. Cast: Kurt Russell, Dylan O'Brien, Mark Wahlberg, Kate Hudson, Gina Rodriguez, John Malkovich. 2D. Release: Sept. 30. DMR.*

***Earthflight 3D***
*John Downer Productions, BBC Earth; distributor: BBC Earth, Giant Screen Films; director, producer: John Downer; executive producers: Neil Nightingale, John Downer. Release: September.*
– Post-production is under way.

***The Trolley** (wt)*
*Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: September.*

***Mysteries of China***
*Giant Screen Films, Top Production China; distributor: Giant Screen Films; director: Keith Melton; producers: Don Kempf, Andy Wood, Keith Melton, Li Huixing; DP: Reed Smoot; script: Mose Richards. Release: Oct. 7.*
– Post-production is under way.

***Voyage of Time***
*Sophisticated Films; distributor: Broad Green Pictures; director, writer: Terence Malick; producers: Dede Gardner, Nicolas Gonda, Sarah Green, Grant Hill, Brad Pitt, Bill Pohlad, Andreas Roald, Sophokles Tasioulis; DP: Paul Atkins; score: Ennio Morricone; executive producers: Tanner Beard, Mary Bing, Yves Chevalier, Ryan Rettig, Donald Rosenfeld. Release: Oct. 7.*

***Extreme Weather** (wt)*
*National Geographic Studios; distributor: National Geographic Studios; director, producer, DP: Sean Casey; script: Mose Richards; executive producer: Brooke Runnette.* ***Narrator: Michael C. Hall. Release: Oct. 15.***
– All filming is complete.
– **In final stages of post-production.**
– **August: record narration, mix sound.**

***Jack Reacher: Never Go Back ****
*Paramount Pictures; distributor: Paramount Pictures; director: Edward Zwick. Cast: Tom Cruise, Cobie Smulders, Robert Knepper. 2D. Release: Oct. 21. DMR.*

***Inferno ****
*Sony Pictures; distributor: Sony Pictures; director: Ron Howard. Cast: Tom Hanks, Felicity Jones, Ben Foster, Irrfan Khan, Omar Sy, Sidse Babett Knudsen. 2D. Release: Oct. 28. DMR.*

***Conquest of the Skies** (formerly Wild Flight)*
*Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen.* ***Release: October.***
– Post-production is under way.

***In Saturn's Rings***
*SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Fall.*

***Doctor Strange***
*Warner Bros.; distributor: Warner Bros.; director: David Yates. Cast: Eddie Redmayne, Ezra Miller, Colin Farrell, Jon Voight, Katherine Waterston, Ron Perlman, Samantha Morton. Release: Nov. 4. DMR.*

***Fantastic Beasts and Where to Find Them***
*Marvel Studios; distributor: Walt Disney Studios; director: Scott Derrickson. Cast: Rachel McAdams, Benedict Cumberbatch, Tilda Swinton, Mads Mikkelsen, Chiwetel Ejiofor. Release: Nov. 18. DMR.*

***Rogue One***
*Lucasfilm; distributor: Walt Disney Pictures; director: Gareth Edwards. Cast: Felicity Jones, Mads Mikkelsen, Alan Tudyk, Ben Mendelsohn, Donnie Yen, Diego Luna, Forest Whitaker. Release: Dec. 16. DMR.*

***Nature's Greatest Predators** (wt, formerly Predators)*
*Silverback Productions, BBC Earth; distributor: BBC Earth, Giant Screen Films; director, producer: Alastair Fothergill; DP: Jamie McPherson; score: George Fenton; executive producers: Neil Nightingale, Alastair Fothergill. Release: December.*
– Post-production is under way.

***Pono: The Secret of Hawaii***
*Happy Planet Productions; distributor: tba; director, DP, writer: Pierre Hugues Routhier; producers: Richard W. Kroon, Margaret Goode; score: Cody Westheimer. Executive producers: Pierre Hugues Routhier, Richard W. Kroon. Cast: "Uncle" Earl Kamakaonaona. Release: December.*
– Location filming on the Islands of Hawaii began in 2014 and will wrap in 2016.

***Dream Big: Engineering Wonders of the World** (wt)*
*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Stephen Judson, Jack Stephens; score: Steve Wood.* ***Release: Feb. 17, 2017.***
**–July: filmed in Phoenix and Scotland**
**–August: will film in France, Italy, San Francisco and Las Vegas**

***Train Time** (wt)*
*Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: February 2017.*

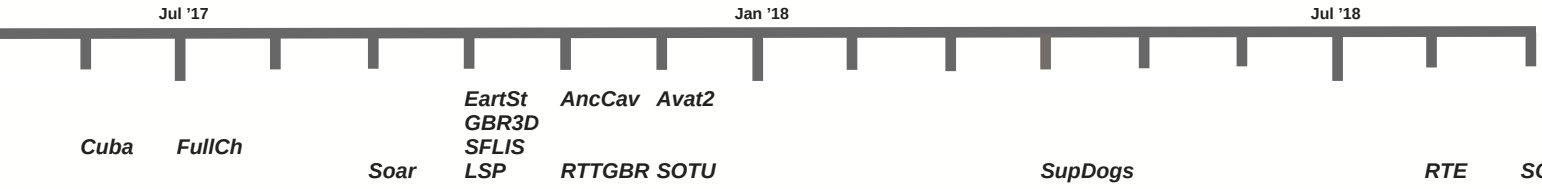
***Amazon Adventure***
*SK Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Wendy MacKeigan, Mike Slee, Yuri Sanada; DPs: Gerry Vasbenter, Richard Kirby; script: Wendy MacKeigan, Carl Knutson; executive producers: Jonathan Barker, Sean B. Carroll. Release: April 2017.*
– **June: Filmed in London, Macclesfield, and at Darwin's home (Down House) in Kent.**
– **July-September: Began filming in various locations in Amazonas State, Brazil.**

***Mars! ****
*MARS! tells the epic story of the thrilling quest to colonize the planet beginning with the first human mission in 2032.*
*National Geographic, Imagine Entertainment, Radical Media; distributor: National Geographic; director: Everardo Gout; Script: Andre Bormanis; DP: Damian Garcia; executive producers: Ron Howard, Brian Grazer. Release: spring 2017.*
– **Filming began this summer in Antarctica. Other shooting locations will include Hungary, Morocco, and the United States.**

***Cuba***
*Golden Gate 3D; distributor: Giant Screen Films; director, producer: Peter Chang. Release: Summer 2017.*

***Full Charge: The Power of Innovation** (wt, formerly Icarus' Revenge)*
*N3D Land Films; distributor: nWave Pictures; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong,* ***Eric Dllens****; script: Pascal Vuong,* ***Ronan Chapalain****;* ***DP: Vern Nobles;*** *score: Franck Marchal; executive producers:* ***Franck Savorgnan, Christian Fry, Jacob Lienau****. Cast: Bertrand Piccard, André Borschberg. Release: Summer 2017.*
– March: Kalaeloa Airport (Oahu, Hawaii) and several locations on the island.
– June: Aerials over Oahu, Molokai, Maui, Big Island.

***Earth Story** (wt) **
*Earth's history, from its formation through extinction events, the creation of the atmosphere, and the arrival of humans.*
*December Media; distributor: MacGillivray Freeman*




*Films; directors: Russell Scott, Stephen Amezdroz; producers: Stephen Amezdroz, Matt Downey; script: Klaus Toft; executive producers: Tony Wright, Stuart Menzies. Release: October 2017.*

– September: Filming will begin in the highlands of Iceland.

***Great Barrier Reef 3D** (wt)*
*December Media; distributor: MacGillivray Freeman Films; directors: Richard Fitzpatrick, Stephen Amezdroz; producer: Stephen Amezdroz; script: Klaus Toft; DP: Richard Fitzpatrick; executive producers: Tony Wright, Stuart Menzies. Release: October 2017.*

***The Search for Life in Space***
*December Media; distributor: MacGillivray Freeman Films; director: Steve Westh; producer: Stephen Amezdroz; DP: Jim Frater; script: Klaus Toft; score: Dale Cornelius; executive producers: Tony Wright, Stuart Menzies. Cast: Lisa Kaltenegger, Chris Johns.* ***Release: October 2017.***

– Post-production is under way.

***Soar***
*RPG Productions, Soaring the West, Inc.; distributor: tba; director: Matthew Murray; producers: Jennifer Casey, Rick Gordon; DP: Brandan Carlson;executive producers: Jennifer Casey, Rick Gordon.* ***Release: fall 2017.***

– July: Filmed world record high-altitude flight in Patagonia, Argentina.

***Ancient Caves** (wt)*
*Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director: Jonathan Bird; producers: Jonathan Bird, Christine Bird; DP: Jonathan Bird; script: Art Cohen; score: Bruce Zimmerman. For 15/70 dome only. Release: November 2017.*

– June: Filmed scientists in a cave in Minnesota.
– Fall: Shooting in Death Valley, France, Bahamas, Mexico.

***Avatar 2***
*Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron. Cast: Zoe Saldana, Sigourney Weaver, Sam Worthington, Stephen Lan. Release: Dec. 25, 2017. DMR.*

***Lightspeed Pioneers***
*No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flat-screen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. Release: 2017.*

***Return to the Great Barrier Reef***
*Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Cast: David Attenborough. Release: 2017.*

– Post-production is under way.

***Secrets of the Universe***
*Stephen Low Company; distributor: K2 Communications; director: Stephen Low; DP: Mark Poirier; executive producer: K2 Communications. Release: 2017.*

***Superpower Dogs** (wt) **
*The true story of a rookie puppy who discovers his superpowers with the help of the world's most extraordinary search and rescue dogs.*
*Cosmic Picture; distributor: tbd; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Dominic Cunningham-Reid, Daniel Ferguson; script: Daniel Ferguson; DP: Reed Smoot. Release: spring 2018.*

– June: Filmed urban search and rescue puppies in training in Miami with Florida Task Force One K9 unit.

***Return to Everest** (wt)*
*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Release: 2018.*

***Sea of Love 3D** (wt)*
*Achtel Pty. Ltd.,* ***House of 3D****; distributor: tba; director: Pawel Achtel; producers: Pawel Achtel,* ***Stuart Monksfield****; DP: Pawel Achtel; script: Jan Aldenhoven.* ***Release: 2018.***

– July: Filmed humpback whales in Tonga in 6K 3D, HFR, HDR.

*Filming for SK Films'* Amazon Adventure *on the Rio Negro, Amazonas State, Brazil. British actor Calum Finlay, playing the role of naturalist Henry Bates, is on the left, in the canoe. DP Gerry Vasbenter is at the camera.*

SK Films

*(from **SATURN** on page 11)*

most complex shots. In my research I have not heard of anyone doing foreground, midground, and background multi-plane animations to simulate live action using more than seven planes.

We will have over 1.2 million planes in our midground, about 10,000 foreground planes, and 12 background planes. The film could be made theoretically with a physical camera, as a computer is not required for multi-plane. But our master background plane for the opening sequence would have to be 0.6 miles (1 kilometer) wide, with a camera system that could go from a few inches to 3 miles (5 kilometers) above it! Not to mention 1.2 million plates of varying sizes of massive, seamless, and perfectly transparent glass.

And I would have to be the person keeping dust, birds, and low-flying aircraft out of the camera rig!

### The home stretch

And so, like any pioneering journey of firsts, we know we are getting close to our goal, but are just not sure exactly how long it will take. Sure, the next time we will know exactly. I would love to think someone else will attempt to make another multi-plane photo-animation like our film. But like our space program, we seem to have lost the will "to do these things because they are hard."

The home stretch is a much simpler, more enjoyable process as the film finally comes together, once the opening section planes are all arranged and ready to render.

Well, maybe not "simpler," as filmmaking is always a complex, difficult process, but compared to the daunting challenges of getting multi-plane photo-animation to work at giant-screen resolution, or figuring how to build a photographic universe for the opening section, it will be simpler.

Photographs from space are the true incredible journey of the human experience, allowing us to go from the beginning of time to the surface of alien moons. *In Saturn's Rings* was started with the guiding principle that audiences respond completely differently to real photographs than they do to computer-generated images. The online clips and test footage screenings over the past few years have proven this time and time again.

It is the reason supporters and volunteers have dedicated themselves and committed to working on the film over such a long time, with little to show. We shared a passion that these photographs need to be seen and only the giant screen can present them with their true sense of scale, with galaxies, planets, and moons completely filling your field of view.

### Would I do it again?

This is a question I get nearly every time I make a public presentation on the film. The answer is both simple and not so simple.

Yes and no.

If I knew at back in 2004, or even in 2007, what I know today of what effort and resources the film would require, I would have passed on the project, as so many others have. Quite frankly, it's a lot of work, without the prospect of making money, while taking almost every penny you own and a decade or more out of your life.

But if I knew then what I know now about the impact the film has already had on everyone it has touched and what it will look like, absolutely yes.

I can't speak to how good or important *In Saturn's Rings* will be. But I do know it is the most impactful, life-changing and profound project of my life. I spent six months looking all day, every day, at over five million galaxies as just one part of this journey. Two key volunteers on the film have been inspired to completely change their lives and careers by working on the content of the film: one went from being a Web designer to acclaimed painter, the other from pharma lab guy to JPL scientist.

And volunteers, backers, and fans constantly report on how spending time with photographs from space has changed them forever as people. So I have no doubt that this film has been more than worth it before it's ever done. It truly is a journey, and not a destination.

Barring a UFO invasion, giant asteroid strike, or other calamity that kills me, my computers, and the key volunteers, the premiere of *In Saturn's Rings* will happen. But that is just another step on the journey that is *In Saturn's Rings*.

*Stephen van Vuuren is an award-winning filmmaker, musician, photographer and ubergeek, and is the director, writer, and producer of* In Saturn's Rings*, which will eventually be distributed by BIG & Digital.*

### Technical summary (for the geeks)

- The film will have about 7.5 million photographs from telescopes, time-lapse sources, spacecraft, and historical sources that have been manually touched by image processors on the film.
- Roughly 50 million possible photographs have been considered over the course of the film as potential sources but rejected due to content, resolution, or suitability for a cohesive journey.
- To date, over 30 computers have been used for the film, up to 21 at one time, with 19 currently in my basement and two at image processors.
- Approximately 1 terabyte of RAM, 150 processing cores, and almost two-thirds of a petabyte of computing resources have been used.
- The film will contain imagery from Cassin-Huygens, Solar Dynamics Observatory, Sloan Digital Sky Survey, European Southern Observatory, Voyagers 1 and 2, Vikings 1 and 2, Dawn, New Horizons, Rosetta, Venus Express, Lunar Reconnaissance Orbiter, Hubble Space Telescope, Spitzer, HiRES, Apollos 8, 10, 11, 12, and 17, International Space Station, and several Space Shuttle missions, plus more than 25 Earth-based astro-photographers. Additionally, over 100 historical and public domain image archives and Google image searches have been sourced for additional photographs.
- Over 1,000 individual donors have contributed nearly $265,000 over ten years to support the film. No corporation or organization has donated cash to the film, except for a $750 grant from the Arts Council of Greensboro, NC.
- Over 100 volunteers from more than 25 countries have worked on the film.

*(from **BIZ** on page 5)*

Lowry was with **National Geographic** for ten years, serving as senior marketing manager for the school publishing division from 2005 to 2007, as director of marketing and outreach for National Geographic Cinema Ventures from 2007 to 2012, and as director of film marketing from 2012 until last year, when she left.

She tells *LFX,* "I am thrilled to be back in the education arena with such an esteemed brand. I grew up with the Smithsonian, so this is a dream come true! And I can even walk over to the [National Air and Space Museum] to see IMAX films when I get the urge." Lowry's new contact information is lowryn@si.edu.

### McClymont is Imax's new CFO

**Imax Corporation** has hired **Patrick McClymont** to be the new CFO, replacing **Joseph Sparacio**, who has left "to pursue other opportunities" after nine years with the company. McClymont comes to Imax from a three-year stint at Sotheby's, where he was CFO and executive vice president. Before that, he was a managing director at Goldman Sachs. McClymont will take on the new position in August, and will be helped in the transition by Sparacio, who will stay at Imax through November, and will consult to the company after that.

*Patrick McCylymont*

McClymont has a Bachelor's degree from Cornell University and an MBA from the Tuck School of Business at Dartmouth.

### Imax hires Peter I. Morris

**Peter I. Morris** has joined **Imax Corporation** as senior vice president and executive vice president of Imax Entertainment, reporting to CEO **Greg Foster**. According to a release, Morris will be working "on the company's strategy and expanding its domestic and international film slate with the development of new content."

*Peter I. Morris*

Morris comes to the company from Funny or Die, a comedy Web site and production company, where he was most recently general counsel and VP of business affairs and strategy. He holds a Bachelor's degree in international studies from Indiana University and a law degree from Georgia State University.

### Sampson is CEO of Science World

Dr. Scott D. Sampson has been named president and CEO of **Science World at Telus World of Science** in Vancouver, BC, Canada, effective July 4, 2016. He replaces **Brian Tisdall**, who retired on June 30 after 19 years of service.

Sampson returns to his native Vancouver after more than three years as research vice president at the **Denver Museum of Nature and Science**, before which he was a curator at the Natural History Museum of Utah in Salt Lake City. He is the author of two books, and from 2009 to 2012 he was host of the PBS Kids series *Dinosaur Train*.

*Scott D. Sampson*

Sampson holds a Bachelor's degree in anthropology from the University of British Columbia and a Master's and Ph.D. in zoology from the University of Toronto.

Science World's building was originally built as the Expo Centre for Expo '86, the 1986 world's fair, becoming a science center after the fair concluded. It houses a 400-seat, 89-foot (27-meter) IMAX Dome theater with 15/70 film projection.

*(from **SHORTS** on page 24)*

ad shot with digital IMAX cameras. The 60-second video, filmed in South Africa with the IMAX Alexa 65 digital camera, features ten original scenes depicting such film genres as science fiction, fantasy, action, space, superheroes, and in a nod to the company's fastest growing market, Chinese martial arts. In each scene a character delivers a line on the theme of loving movies, concluding with "I live movies," "I love movies," "IMAX movies."

According to *Adweek*, the crew had to adjust its schedule to the availability of the camera, which is in high demand for Hollywood features.

The *Adweek* article, the video, and a behind-the-scenes video can be seen at tinyurl.com/imaxbrand.

### Victoria IMAX greets 7 million

**IMAX Victoria** in Canada's **Royal British Columbia Museum** welcomed its seven-millionth visitor this spring, shortly after installing its new IMAX laser projection system. The theater has seen a boost in attendance since the upgrade, according to manager **Paul Wild.** Speaking to a local newspaper, Wild attributed a significant part of the increase to the theater's annual passholders, who "were keen to learn more and see the new system."

The IMAX theater, managed by **Destination Cinema, Inc.**, is located inside the museum, in B.C.'s capital city. The theater opened in 1998 with a 2D IMAX 15/70 film projector, added a first-gen IMAX digital system in 2014, and replaced both with the IMAX laser in March of this year. The 400-seat theater has a 61x84-foot (19x26-meter) screen. It shows original GS documentaries in the daytime and Hollywood features in the evenings.

### SMASH 16 finalists

The **2016 Science Media Awards and Summit in the Hub** (SMASH16), held by the **Jackson Hole Wildlife Film Festival**, has announced the finalists for the awards to be presented at the September meeting in Boston. Over 500 entries were considered for awards in 23 categories.

Of particular interest to the giant-screen community are the three nominees in the Immersive category: ***Asteroid: Mission Extreme***, a fulldome show by **National Geographic** and **Sky-skan**; ***David Attenborough's Conquest of the Skies 3D***, a 3D television series from **Atlantic Productions** and **Sky 3D**; and ***From Dream to Discovery***, produced by the staff of the Charles Hayden Planetarium, **Museum of Science, Boston.**

SMASH16 will be held Sept. 20–22 in Boston. For more information and to register, visit sciencemediasummit.org.

# Premiering in July and August

Aircraft Carrier: Guardian of the Seaas

Stephen Low Company

### *Aircraft Carrier: Guardian of the Seas*

"The mission to protect and defend the world's oceans has become far more complex and challenging in recent years, and naval aviation has become increasingly vital to success. One of the greatest engineering feats in the history of warfare, the modern Nimitz-class carrier is a masterpiece of technology. With RIMPAC, the world's largest and most comprehensive international maritime training exercise, providing the visual context for the story, audiences will find themselves aboard a carrier alongside the 6,000 highly skilled sea and air personnel in the midst of simulated war exercises. Rarely has there been a topic so visually suited and compelling for IMAX theaters and other giant screens."

Produced and distributed by **K2 Communications** and **Giant Screen Films**. Directed by **Stephen Low**, produced by **Don Kempf**, **Bob Kresser**, **Mark Kresser**, and **Andy Wood**. Release: June 17 (24-min. version); November (40-min. version).

### *The Legend of Tarzan*

"It has been years since the man once known as Tarzan left the jungles of Africa behind for a gentrified life as John Clayton III, Lord Greystoke, with his beloved wife, Jane at his side. Now, he has been invited back to the Congo to serve as a trade emissary of parliament, unaware that he is a pawn in a deadly convergence of greed and revenge, masterminded by the Belgian, Captain Leon Rom. But those behind the murderous plot have no idea what they are about to unleash."

Produced by **Village Roadshow Pictures**, distributed by **Warner Bros**. Directed by **David Yates**. Starring **Margot Robbie**, **Alexander Skarsgård**, **Samuel L. Jackson**, **Christoph Waltz**, **John Hurt**, **Jim Broadbent**, **Djimon Hounsou**. Release: July 1. DMR.

### *Ghostbusters*

"Ghostbusters makes its long-awaited return, rebooted with a cast of hilarious new characters. Thirty years after the beloved original franchise took the world by storm, director Paul Feig brings his fresh take to the supernatural comedy. This summer, they're here to save the world!"

Produced and distributed by **Columbia Pictures**. Directed by **Paul Feig**. Starring **Melissa McCarthy**, **Kate McKinnon**, **Leslie Jones**, **Kristen Wiig**, **Chris Hemsworth**, **Ed Begley Jr.**, **Charles Dance**. Release: July 15. DMR

### *Star Trek Beyond*

"The USS Enterprise crew explores the furthest reaches of uncharted space, where they encounter a new ruthless enemy who puts them and everything the Federation stands for to the test."

Produced by **Bad Robot** and distributed by **Paramount Pictures**. Directed by **Justin Lin**. Starring **Chris Pine**, **Zachary Quinto**, **Karl Urban**, **Zoe Saldana**, **Idris Elba**, **Simon Pegg**, **Anton Yelchin**, **John Cho**. Release: July 22. DMR.

### *Suicide Squad*

"It feels good to be bad. Assemble a team of the world's most dangerous incarcerated super villains, provide them with the most powerful arsenal at the government's disposal, and send them off on a mission to defeat an enigmatic entity. U.S intelligence officer Amanda Waller has determined only a secretly convened group of disparate, despicable individuals with next to nothing to lose will do. However, once they realize they weren't picked to succeed, but chosen for their patent culpability when they inevitably fail, will the Suicide Squad resolve to die trying, or decide it's every man for himself?"

Produced by **DC Entertainment** and distributed by **Warner Bros**. Directed by **David Ayer**. Starring **Margot Robbie**, **Scott Eastwood**, **Jared Leto**, **Cara Delevingne**, **Will Smith**, **Jai Courtney**, **Ben Affleck**. Release: August 5. DMR.

### *Ben-Hur*

"The epic story of Judah Ben-Hur, a prince falsely accused of treason by his adopted brother, an officer in the Roman army. After years at sea, Judah returns to his homeland to seek revenge, but finds redemption."

Produced and distributed by Paramount Pictures. Directed by **Timur Bekmambetov**. Starring **Jack Huston**, **Nazanin Boniadi**, **Ayelet Zurer**, **Sofia Black-D'Elia**, **Rodrigo Santoro**, **David Walmsley**, **Morgan Freeman**. Release: August 19. DMR.

# Bookings: Summer 2016 by Film

## 525 bookings of 76 films in 165 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed, where known.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

**The key to film abbreviations is on page 21**

| Film | Theater | Open | Close |
|---|---|---|---|
| **ACGOTS** | **Corpus Christi Lex** | **6/17/16** | **6/17/17** |
| | **Dayton** | **6/17/16** | **5/31/17** |
| | **Singapore DC** | **8/1/16** | **12/1/16** |
| **AirRacer** | Hutchinson | 1/1/15 | 12/31/16 |
| **AIWC** | Chandigarh | 9/5/14 | 9/4/16 |
| | **Sacramento Imx** | **5/1/15** | **12/31/16** |
| **Amazon** | Shanghai 3D STM | 8/31/15 | 8/30/16 |
| | Syracuse MOST | 4/1/16 | 5/31/17 |
| **AMMM** | Gatineau | 10/15 | 10/16 |
| | Melbourne MV | 7/1/16 | |
| **Animalop** | Pittsburgh CSC | 1/1/10 | |
| **AsterME** | **Jersey City** | **4/15/16** | **4/14/17** |
| | **Lehi** | **5/27/16** | **5/30/17** |
| **BeauPlan** | Atlanta FMNH | 4/29/16 | |
| | Austin TSHM | 4/29/16 | |
| | Charlotte DP | 4/29/16 | |
| | Chattanooga TA | 4/29/16 | |
| | Chicago Imx | 4/29/16 | |
| | Cleveland | 4/29/16 | |
| | Copenhagen TBP | 4/29/16 | |
| | Denver MNS | 4/29/16 | |
| | Des Moines | 4/29/16 | |
| | Edmonton TWS | 4/29/16 | |
| | Fort Lauderdale | 4/29/16 | |
| | Huntsville USSRC | 4/29/16 | |
| | Indianapolis Imx | 4/29/16 | |
| | Jersey City | 4/29/16 | |
| | KSC 1 | 4/29/16 | |
| | London SM | 4/29/16 | |
| | Los Angeles CSC | 4/29/16 | |
| | Melbourne MV | 4/29/16 | |
| | Montreal SC | 4/29/16 | |
| | Norwalk MA | 4/29/16 | |
| | Raleigh | 4/29/16 | |
| | Regina | 4/29/16 | |
| | Saint Augustine | 4/29/16 | |
| | Saint Louis SC | 4/29/16 | |
| | Saint Paul SMM | 4/29/16 | |
| | San Jose Tech | 4/29/16 | |
| | Seattle PSC 2 | 4/29/16 | |
| | Shreveport | 4/29/16 | |
| | Sudbury | 4/29/16 | |
| | Tallahassee CLC | 4/29/16 | |
| | Tampa MOSI | 4/29/16 | |
| | Toronto OSC | 4/29/16 | |
| | Victoria DCI | 4/29/16 | |
| | Washington NASM | 4/29/16 | |
| **Bugs** | Calgary TS | 9/28/15 | 9/28/16 |
| | **Columbus COSI** | **9/15/14** | **6/30/17** |
| | Detroit MSC | 5/14/16 | 8/15/16 |
| | **Edmonton TWS** | **12/26/13** | **6/30/17** |
| | Fort Worth | 2/1/16 | 1/8/17 |
| | Phoenix ASC | 4/22/16 | 10/6/16 |
| | **San Diego RHF** | **7/1/14** | **6/30/17** |
| | **Vancouver TWS** | **3/11/06** | **6/30/17** |
| **CRA** | **Hartberg** | **3/25/15** | **12/31/16** |
| | Philadelphia FI | 6/1/16 | 8/30/16 |
| | Pittsburgh CSC | 10/1/15 | 7/1/16 |
| **CV** | Alexandria BA | 10/1/13 | 12/31/16 |
| | Alexandria BA | | 12/31/16 |
| **D-Day** | **Austin TSHM** | **5/1/14** | **12/31/16** |
| | **Chantilly** | | **10/30/16** |
| | **Columbus GA NIM** | **5/23/14** | **12/31/16** |
| | **Erie** | **11/11/15** | **7/6/17** |
| | **Fort Worth** | **9/5/15** | **6/30/17** |
| | Hastings | 5/15/15 | 5/31/17 |
| | **Hutchinson** | **4/21/14** | **6/30/17** |
| | London BFI | 5/8/15 | |
| | Louisville KSC | 5/23/14 | 7/31/16 |
| | **Pensacola NAM** | **10/1/14** | |
| | Peoria RM | 4/2/15 | |
| | Pittsburgh CSC | 5/15/15 | 12/31/16 |
| | Portland OMSI | 3/16 | 3/17 |
| | Raleigh | 5/23/14 | 2/1/17 |
| | Saint Louis SC | 5/16/16 | 11/15/16 |
| | **Seattle PSC 2** | **3/29/14** | **6/30/19** |
| | Spokane RP | 4/1/16 | 9/3/16 |
| | Sudbury | 5/30/16 | 6/1/17 |
| | **Vancouver TWS** | **11/7/15** | **11/12/17** |
| | **Victoria DCI** | **3/21/14** | **12/31/16** |
| | **Washington NASM** | **5/23/14** | **10/30/16** |
| **DinoAliv** | Detroit MSC | 10/17/15 | 10/31/16 |
| | Houston MNS | 12/15/15 | 6/30/17 |
| | Port of Spain | 9/1/15 | 9/30/16 |
| | Tampa MOSI | 1/30/16 | 6/30/17 |
| **Dolphins** | Boston MOS | 4/9/16 | 10/9/16 |
| | Fort Worth | 5/28/16 | 12/31/17 |
| | **Hague** | **10/11/11** | **8/31/16** |
| | Speyer Dome | | 12/31/16 |
| | Syracuse MOST | 4/1/16 | 5/31/17 |
| **DPTP** | Louisville KSC | 6/14 | 7/16 |
| **Dragons** | Guayaquil | 5/1/14 | 12/31/16 |
| | Syracuse MOST | 7/2/16 | 7/1/17 |
| **DSC** | Dearborn THF | 3/25/16 | 3/25/17 |
| | **Gatineau** | **8/5/16** | **10/4/16** |
| | **McMinnville** | **6/16/16** | **10/27/16** |
| | Raleigh | 1/16/15 | 1/15/17 |
| **Everest** | **Hartberg** | **3/25/15** | **12/31/16** |
| **FightPil** | **Chantilly** | **12/10/04** | **7/17** |
| | **Corpus Christi Lex** | **5/12/12** | **7/17** |
| | Dayton | 3/1/13 | 6/30/17 |
| | Huntsville USSRC | 7/1/13 | 7/1/17 |
| | McMinnville | 3/23/12 | 7/1/17 |
| **FOTB** | Apple Valley Imx | 6/5/15 | 12/31/16 |
| | Baton Rouge LASM | 9/1/15 | 8/31/16 |
| | Calgary TS | 6/28/13 | 12/31/16 |
| | **Chicago MSI** | **2/28/14** | **6/30/17** |
| | **Cleveland** | **11/27/13** | **6/30/17** |
| | **Columbus COSI** | **9/1/14** | **6/30/17** |
| | **Davenport Put** | **2/15/13** | **6/30/17** |
| | **Edmonton TWS** | **12/26/13** | **6/30/17** |
| | **Gatineau** | **10/5/12** | **6/30/17** |
| | **Hampton VASC** | **3/29/13** | **6/30/17** |
| | **Harrisburg** | **2/2/14** | **6/30/17** |
| | **Hastings** | **3/17/13** | **6/30/17** |
| | **Houston MNS** | **10/4/12** | **12/31/17** |
| | London BFI | 9/6/13 | 1/31/17 |
| | **Louisville KSC** | **9/30/12** | **6/30/17** |
| | **Lubbock SS** | **3/11/16** | **7/31/16** |
| | Melbourne MV | 3/21/13 | 9/16/16 |
| | Memphis Pink | 3/1/14 | 5/27/17 |
| | Norwalk MA | 5/22/15 | 10/7/16 |
| | **Nuremberg** | **11/19/14** | **12/31/16** |
| | **Orlando SC** | **3/1/14** | **6/30/17** |
| | Peoria RM | 4/1/16 | 8/26/16 |
| | **Pittsburgh CSC** | **3/15/13** | **12/31/16** |
| | **Portland OMSI** | **1/7/15** | **6/30/17** |
| | **Raleigh** | **10/19/12** | **6/30/17** |
| | Richmond SMV | 5/1/13 | 6/30/17 |
| | **Sacramento Imx** | **8/13/13** | **6/30/17** |
| | Saint Augustine | 1/18/13 | 12/31/16 |
| | **Salt Lake City Clark** | **2/8/13** | **8/6/17** |
| | **San Antonio 3D AMC** | **5/15/15** | **1/31/17** |
| | **San Diego RHF** | **10/12/12** | **6/30/17** |
| | **San Jose Tech** | **2/9/13** | **6/30/17** |
| | Shanghai 3D STM | 1/1/16 | 12/31/16 |
| | **Syracuse MOST** | **7/4/15** | **7/3/17** |
| | **Tallahassee CLC** | **1/18/13** | **6/30/17** |
| | **Valencia Spn** | **7/1/15** | **6/30/17** |
| | **Vancouver TWS** | **6/16/13** | **6/30/17** |
| | **Victoria DCI** | **4/5/13** | **6/30/17** |
| | Washington NMNH | 10/5/12 | 1/13/17 |
| **G3DNW** | Al Khobar | 8/20/15 | 8/21/16 |
| | Apple Valley Imx | 10/3/14 | 4/28/17 |
| | Berlin CS | 4/20/14 | 10/9/16 |
| | **Bogota Mal** | **6/24/16** | **6/23/17** |
| | Boston NEA | 2/15/16 | 12/31/16 |
| | Budapest CC | 4/24/14 | 5/21/17 |
| | Davenport Put | 10/17/14 | 10/16/16 |
| | Denver MNS | 8/1/15 | 7/31/16 |
| | Guayaquil | 4/20/14 | 5/4/17 |
| | **Hartford CSC** | **11/27/15** | **6/30/17** |
| | Katowice CC | 6/18/14 | 9/19/16 |
| | Krakow CC | 6/18/14 | 9/19/16 |
| | Kuwait SCK | 10/3/14 | 7/6/16 |
| | Lodz CC | 6/18/14 | 9/19/16 |
| | Lucerne | 6/5/14 | 12/4/16 |
| | Melbourne MV | 4/11/16 | 4/10/17 |
| | Moscow BFC | 10/6/14 | 10/31/16 |
| | Nuremberg | 10/15/14 | 11/20/16 |
| | **Omaha Zoo** | **8/1/15** | **8/31/16** |
| | Orlando SC | 7/5/14 | 1/4/17 |
| | Parker | 7/30/16 | 1/27/17 |
| | Poznan CC | 6/18/14 | 9/19/16 |
| | Prague CC | 5/22/14 | 5/21/17 |
| | Saint Augustine | 4/1/15 | 4/30/17 |
| | Seattle PSC 2 | 11/20/15 | 4/30/17 |
| | **Virginia Beach AMSC** | **5/28/16** | **5/27/17** |
| | Warsaw CC | 6/18/14 | 9/19/16 |
| **GC** | Grand Canyon DCI | 11/1/99 | 12/16 |
| **GCA** | **Grand Rapids Cel** | **4/22/16** | **4/21/17** |
| | **Paris Geo** | **7/1/14** | **12/31/16** |
| | **Richmond SMV** | **6/1/16** | **12/31/16** |
| | **Shanghai 3D STM** | | **12/31/16** |
| | Sinsheim | 10/31/09 | 12/31/16 |
| | Spokane RP | 5/1/15 | 12/31/16 |
| **GreatApe** | Parker | 1/30/16 | 7/29/16 |
| **Gruffalo** | Hastings | 7/8/16 | 12/31/16 |
| | Saint Augustine | 1/1/15 | 12/31/16 |
| **GruffChi** | Saint Augustine | 2/1/15 | 12/31/16 |
| | Sudbury | 2/1/16 | 12/31/16 |
| **GWS** | Boston NEA | 5/31/13 | 6/30/17 |
| | Galveston | 6/28/14 | 12/31/16 |
| | Portland OMSI | 11/16/15 | 12/31/16 |
| | Saint Augustine | 8/9/13 | 9/8/16 |
| | Seattle PSC 1 | 9/19/14 | 9/19/16 |
| | Sudbury | 3/3/16 | 3/31/17 |
| | Tampa MOSI | 1/1/16 | 12/31/16 |
| **HCBTD** | San Simeon DCI | 8/17/96 | |
| **HOTB** | Dongguan STM | 3/1/16 | 2/28/17 |
| **HumpbWha** | **Baltimore MSC** | **7/1/15** | **8/31/16** |
| | **Boston NEA** | **2/13/15** | **12/31/16** |
| | Copenhagen TBP | 10/8/15 | 10/7/16 |
| | Davenport Put | 6/1/16 | 6/1/17 |
| | Hague | 6/28/16 | 6/17/17 |
| | Houston MNS | 3/13/15 | 3/15/17 |
| | Indianapolis Imx | 7/1/16 | 12/31/16 |
| | Kuwait SCK | 7/6/16 | 12/31/16 |
| | Los Angeles CSC | 7/3/15 | 7/2/16 |
| | **Norwalk MA** | **2/13/15** | **9/5/16** |
| | **Nuremberg** | **4/30/15** | **9/30/16** |
| | Paris Geo | 7/7/15 | 7/6/16 |
| | Pittsburgh CSC | 6/17/16 | 6/16/17 |
| | Raleigh | 3/20/15 | 3/1/17 |
| | Regina | 11/20/15 | 11/19/16 |
| | **Sacramento Imx** | **8/19/16** | **1/31/17** |
| | **Sinsheim** | **5/21/15** | **12/31/16** |
| | **Tallahassee CLC** | **2/20/15** | **12/31/16** |
| | Tijuana | 7/15/16 | 7/14/17 |
| | Vancouver TWS | 10/9/15 | 10/8/16 |
| | Virginia Beach AMSC | 9/8/15 | 9/7/16 |
| **Jerusale** | Chicago Imx | 2/19/16 | 9/1/16 |
| | **Columbus COSI** | **2/11/15** | **2/10/17** |
| | **Fort Worth** | **3/21/16** | **6/30/17** |
| | **Galveston** | **11/12/15** | **12/31/16** |
| | Harrisburg | 10/18/14 | 10/31/16 |
| | **Kansas City Sci** | **9/19/14** | **3/17/17** |
| | **Louisville KSC** | **1/20/14** | **7/2/17** |
| | **Mexicali** | **2/9/16** | **2/9/17** |
| | Peoria RM | 11/14/15 | 11/13/16 |
| | Pittsburgh CSC | 3/7/14 | 12/31/16 |
| | **Portland OMSI** | **11/18/13** | **5/30/17** |
| | **Raleigh** | **2/21/14** | **2/28/17** |
| | Saint Paul SMM | 1/8/16 | 9/5/16 |
| | **San Jose Tech** | **3/27/15** | **6/20/17** |
| | Speyer Dome | 12/12/13 | 12/11/16 |
| **JIAC** | Baltimore MSC | 9/15/15 | 9/14/16 |
| | Gatineau | 7/17/15 | 12/31/16 |
| **JMCSO** | Dearborn THF | 2/27/15 | 12/31/16 |
| | Denver MNS | 8/14/15 | 8/14/16 |
| | Edmonton TWS | 5/20/16 | 11/20/16 |

| Film | Theater | Open | Close |
|---|---|---|---|
| | Galveston | 3/6/15 | 3/6/17 |
| | Gatineau | 9/4/15 | 9/30/16 |
| | Guayaquil | 4/15/16 | 4/14/17 |
| | Hangzhou LCSTM | 1/1/16 | 12/31/16 |
| | Hastings | 2/11/16 | 2/11/17 |
| | Keelung NMMST | 1/1/16 | 12/31/16 |
| | **Kuwait SCK** | **7/17/15** | **7/17/17** |
| | Lucerne | 3/17/16 | 3/16/17 |
| | Memphis Pink | 6/25/16 | 6/23/17 |
| | New Orleans | 2/12/16 | 2/2/17 |
| | Phoenix ASC | 2/12/16 | 7/28/16 |
| | **Poitiers Solido** | **2/1/16** | **12/31/17** |
| | Portland OMSI | 2/20/15 | 2/27/17 |
| | Saint Augustine | 1/1/16 | 1/1/17 |
| | **San Diego RHF** | **7/3/15** | **3/17/17** |
| | Taichung NMNS | 7/1/16 | 12/31/16 |
| | Tallahassee CLC | 8/14/15 | 8/14/16 |
| | Washington NMNH | 3/20/15 | 3/20/17 |
| **JTM** | **Edmonton TWS** | **12/26/13** | **6/30/17** |
| | Johor Bahru TGV | 9/17/15 | 8/31/16 |
| | London BFI | | 1/31/17 |
| | Penang TGV | 9/17/15 | 8/31/16 |
| | Petaling Jaya SP TGV | 9/17/15 | 8/31/16 |
| | Petaling Jaya Ut TGV | 9/17/15 | 8/31/16 |
| **JTS** | **Alamogordo** | **7/1/16** | **6/20/17** |
| | Albuquerque NMMNH | 4/30/16 | 4/30/17 |
| | **Baltimore MSC** | **7/1/16** | **6/30/17** |
| | Chantilly | 5/1/15 | 5/1/17 |
| | Charlotte DP | 9/19/15 | 9/19/16 |
| | Cincinnati MC | 10/9/15 | 10/9/16 |
| | Columbus GA NIM | 12/4/15 | 12/4/16 |
| | Dayton | 3/6/15 | 3/5/17 |
| | Denver MNS | 8/14/15 | 8/14/16 |
| | Garden City | 7/1/16 | 7/1/17 |
| | Hampton VASC | 2/21/15 | 2/20/17 |
| | Harrisburg | 9/14/15 | 6/30/17 |
| | **Hong Kong SM** | **7/1/16** | **12/31/16** |
| | Houston MNS | 10/1/15 | 10/1/16 |
| | Houston SCH | 3/14/15 | 3/17/17 |
| | Huntsville USSRC | 2/13/15 | 8/31/16 |
| | Hutchinson | 2/20/15 | 7/2/17 |
| | Kaohsiung NSTM | 1/1/16 | 7/31/16 |
| | KSC 1 | 2/27/15 | 3/6/17 |
| | **Kuwait SCK** | **1/4/16** | **10/3/16** |
| | Lehi | 1/1/16 | 6/30/17 |
| | Los Angeles CSC | 10/29/15 | 9/1/16 |
| | New Orleans | 11/19/15 | 11/19/16 |
| | Orlando SC | 7/2/15 | 12/31/16 |
| | **Penrith** | **7/21/16** | **12/31/16** |
| | Peoria RM | 6/11/16 | 12/17/16 |
| | Portland OMSI | 3/20/15 | 3/20/17 |
| | Salt Lake City Clark | 5/15/15 | 5/31/17 |
| | San Diego RHF | 3/27/15 | 7/1/16 |
| | San Jose Tech | 4/30/16 | 6/30/17 |
| | **Taichung NMNS** | **7/1/16** | **6/30/17** |
| | **Taipei AM** | **7/1/16** | **7/1/17** |
| | Tijuana | 4/1/16 | 4/1/17 |
| | Toulouse CDE | 2/1/16 | 1/7/17 |
| | Washington NASM | 3/6/15 | |
| **JTTSP** | Apple Valley Imx | 5/30/15 | 9/30/16 |
| | Edmonton TWS | 1/16/15 | |
| | Spokane RP | 5/24/15 | 9/30/16 |
| **Kenya** | **Hutchinson** | **5/30/15** | **12/31/16** |
| | Kuwait SCK | 9/22/15 | 9/21/16 |
| | Mexico City Pap | 11/13/15 | 11/1/16 |
| **LastReef** | Chongqing STM | 9/8/15 | 9/10/16 |
| | Dongguan STM | 4/1/16 | 4/1/17 |
| | Hutchinson | 10/5/12 | 9/30/16 |
| | Salt Lake City Clark | 10/9/15 | 8/31/16 |
| **LITAOA** | Columbus COSI | 10/14/15 | 10/13/16 |
| | **Davenport Put** | **7/1/16** | **9/30/17** |
| | Dayton | 9/8/15 | 9/7/16 |
| | **Dearborn THF** | **9/4/15** | **12/31/16** |
| | Denver MNS | 1/29/16 | 12/31/16 |
| | Gatineau | 4/18/16 | 4/17/17 |
| | Harrisburg | 7/22/15 | 7/9/16 |
| | **Hutchinson** | **5/1/15** | **5/30/17** |
| | London BFI | 10/16/15 | 10/15/16 |
| | **London BFI Ode** | **10/16/15** | **10/15/16** |
| | Memphis Pink | 9/12/15 | 9/11/16 |
| | Orlando SC | 11/13/15 | 11/19/16 |
| | Peoria RM | 1/4/16 | 1/28/17 |
| | Sacramento Imx | 9/11/15 | |
| | Saint Augustine | 8/19/15 | |
| | Saint Louis SC | 1/22/16 | 12/31/16 |
| | San Jose Tech | 3/5/16 | 3/4/17 |
| | **Victoria DCI** | **6/10/16** | **6/9/17** |
| **LivingSe** | Hartberg | 10/1/13 | 7/1/16 |
| **LOF** | McMinnville | 3/23/12 | 6/15/17 |
| **MOF** | Pensacola NAM | 11/8/96 | |
| | Speyer Dome | 1/1/15 | 12/31/16 |
| **MOTN** | Alexandria BA | 10/1/13 | 12/31/16 |
| | Cairo EMA | 12/15/15 | 12/14/16 |
| | Pittsburgh CSC | | 12/31/16 |

| Film | Theater | Open | Close |
|---|---|---|---|
| **MOTUW** | **Athens Eug** | **4/13/16** | **4/10/17** |
| | **Calgary TS** | **7/1/14** | |
| | Dearborn THF | 3/25/16 | 3/25/17 |
| | Detroit MSC | 10/7/15 | 10/6/16 |
| | **Hague** | **10/1/15** | **12/17** |
| | Hampton VASC | 9/18/15 | 9/17/16 |
| | Kuwait SCK | 1/30/14 | 7/31/16 |
| | **Kuwait SCK** | **1/30/14** | **1/31/17** |
| | Lubbock SS | 9/18/15 | 9/17/16 |
| | **Mexicali** | **11/20/15** | **5/30/17** |
| | **Milwaukee** | **10/1/14** | **7/30/17** |
| | Montreal SC | 9/18/15 | 9/17/16 |
| | Pittsburgh CSC | 1/2/14 | 12/31/16 |
| | Poitiers Imax 3D | 2/1/16 | 1/31/17 |
| | **Raleigh** | **11/1/15** | **10/31/17** |
| | **San Jose Tech** | **8/30/14** | **6/20/17** |
| | **Singapore SC** | **6/13/16** | **12/31/17** |
| | Spokane RP | 4/1/16 | 12/31/16 |
| | Stockholm | 9/18/15 | 9/1/16 |
| | Victoria DCI | 10/9/15 | 10/8/16 |
| | Virginia Beach AMSC | 2/1/16 | 2/11/17 |
| **ND** | New Delhi ICC | | |
| **Niagara** | Niagara Can DCI | 7/1/86 | |
| | Niagara NY DCI | 5/1/07 | |
| **NPA** | Atlanta FMNH | 2/12/16 | |
| | Austin TSHM | 2/12/16 | |
| | Birmingham AL | 5/20/16 | |
| | Boston MOS | 2/12/16 | |
| | Branson | 3/18/16 | 9/5/16 |
| | Charlotte DP | 5/20/16 | |
| | Chattanooga TA | 2/12/16 | |
| | Chicago MSI | 2/12/16 | |
| | **Cincinnati MC** | **2/12/16** | |
| | Columbus COSI | 2/12/16 | |
| | Columbus GA NIM | 4/16/16 | |
| | Copenhagen TBP | 2/12/16 | |
| | Dallas PMNS | 5/27/16 | |
| | Davenport Put | 2/12/16 | |
| | Dearborn THF | 3/25/16 | |
| | Denver MNS | 7/1/16 | |
| | Des Moines | 2/12/16 | |
| | Detroit MSC | 2/12/16 | |
| | Edmonton TWS | 2/12/16 | |
| | Fort Lauderdale | 2/12/16 | |
| | Fort Worth | 2/12/16 | |
| | Galveston | 3/5/16 | |
| | Garza Garcia | 6/23/16 | |
| | Hague | 2/16/16 | |
| | Hampton VASC | 4/29/16 | 4/28/17 |
| | Harrisburg | 7/1/16 | |
| | Hastings | 6/9/16 | 6/8/17 |
| | Houston MNS | 2/12/16 | |
| | Hutchinson | 2/19/16 | |
| | Indianapolis Imx | 2/12/16 | |
| | Jersey City | 2/12/16 | |
| | Kansas City Sci | 5/31/16 | 5/30/17 |
| | **Kaohsiung NSTM** | **7/1/16** | **6/30/17** |
| | **Kitakyushu** | **7/2/16** | **6/30/17** |
| | **Kolkata SC** | **7/21/16** | **6/20/17** |
| | Leon Exp | 6/1/16 | 12/1/16 |
| | London BFI | 2/12/16 | |
| | Los Angeles CSC | 2/12/16 | |
| | Louisville KSC | 2/12/16 | |
| | Lubbock SS | 5/20/16 | |
| | Lucerne | 3/17/16 | |
| | Melbourne MV | 2/25/16 | |
| | Memphis Pink | 3/5/16 | |
| | Mexico City Pap | 3/18/16 | |
| | New York AMNH | 2/12/16 | |
| | Norwalk MA | 5/27/16 | |
| | Nuremberg | 3/3/16 | |
| | Omaha Zoo | 2/12/16 | |
| | Orlando SC | 2/12/16 | |
| | **Peoria RM** | **8/27/16** | **8/26/17** |
| | Philadelphia FI | 2/20/16 | |
| | Pittsburgh CSC | 2/12/16 | |
| | Portland OMSI | 2/12/16 | |
| | Raleigh | 2/27/16 | |
| | Regina | 2/12/16 | |
| | Richmond SMV | 4/10/16 | |
| | Sacramento Imx | 2/19/16 | |
| | Saint Augustine | 2/12/16 | |
| | Saint Louis SC | 2/12/16 | |
| | Saint Paul SMM | 3/4/16 | |
| | Salt Lake City Clark | 2/12/16 | |
| | San Antonio San | 7/25/16 | 7/25/17 |
| | San Diego RHF | 3/18/16 | |
| | San Jose Tech | 2/12/16 | |
| | **Sao Paulo Cpl** | **8/13/16** | **10/29/16** |
| | Seattle PSC 2 | 2/12/16 | |
| | Shreveport | 2/12/16 | |
| | Sinsheim | 3/4/16 | |
| | Sudbury | 2/12/16 | |
| | Sydney WBS | 2/25/16 | |

| Film | Theater | Open | Close |
|---|---|---|---|
| | Tallahassee CLC | 2/19/16 | |
| | Tampa MOSI | 2/12/16 | |
| | Tijuana | 2/19/16 | |
| | Toronto OSC | 7/1/16 | 6/30/17 |
| | Vancouver TWS | 2/12/16 | |
| | Victoria DCI | 2/12/16 | |
| | Virginia Beach AMSC | 2/12/16 | |
| | Washington NMNH | 2/12/16 | |
| | Yellowstone | 5/1/16 | |
| | Zion | 2/12/16 | |
| **Ozarks** | Branson | 9/93 | 12/16 |
| **PTJH** | Chicago Imx | 2/13/15 | 12/12/16 |
| | Harrisburg | 1/24/15 | 1/9/17 |
| | Hutchinson | 12/18/15 | 12/17/16 |
| | Tijuana | 10/17/15 | 10/16/16 |
| **Rescue** | **McMinnville** | **6/1/12** | **12/31/17** |
| **Rheged** | Penrith | 7/1/00 | |
| **RME** | Pittsburgh CSC | 11/26/14 | 11/25/16 |
| **RobotsNG** | Albuquerque NMMNH | 9/5/15 | 9/4/16 |
| | Birmingham AL | 1/22/16 | 9/30/16 |
| | **Calgary TS** | **5/1/16** | **4/30/17** |
| | Cleveland | 11/1/15 | 10/1/16 |
| | Columbus COSI | 1/15/16 | 1/14/17 |
| | Davenport Put | 11/1/15 | 10/31/16 |
| | Dearborn THF | 3/25/16 | 3/25/17 |
| | Denver MNS | 3/18/16 | 2/28/17 |
| | Erie | 2/6/16 | 2/28/17 |
| | **Hampton VASC** | **6/20/15** | **6/19/17** |
| | **Hartford CSC** | **9/19/15** | **7/1/16** |
| | Houston MNS | 10/2/15 | 10/1/16 |
| | **Hutchinson** | **5/20/16** | **5/20/17** |
| | Pittsburgh CSC | 9/4/15 | 9/3/16 |
| | **Saint Augustine** | **8/1/16** | **7/30/17** |
| | **Saitama Omi** | **6/1/16** | **12/31/16** |
| | San Jose Tech | 10/3/15 | 10/2/16 |
| | Sioux Falls | 3/4/16 | |
| | Tallahassee CLC | 10/16/15 | 10/15/16 |
| | Valencia Spn | 3/11/16 | 3/10/17 |
| **ROTB** | Saint Augustine | 10/3/15 | 12/31/16 |
| **SeaRex** | Keelung NMMST | 1/1/16 | 12/31/16 |
| | Penrith | 9/7/15 | 8/1/16 |
| **Sharks3D** | Puebla | 4/1/16 | 4/1/17 |
| **SpaceNex** | Columbus GA NIM | 12/4/15 | 12/31/16 |
| | Copenhagen TBP | 12/17/15 | 9/15/16 |
| | Huntsville USSRC | 3/1/16 | 8/31/16 |
| **SpacJunk** | Al Khobar | 1/15/15 | 7/16/16 |
| | **Portland OMSI** | **6/18/16** | **9/18/16** |
| **TA** | Davenport Put | 1/1/16 | 12/31/16 |
| | Fort Worth | 3/12/16 | 9/30/16 |
| | Houston MNS | 1/1/15 | 7/31/16 |
| | Vulcania | 3/13/16 | 11/30/16 |
| **TinyGian** | Columbus COSI | 3/1/15 | 9/30/16 |
| | Davenport Put | 9/25/15 | 9/25/16 |
| | Erie | 9/8/15 | 9/30/16 |
| | Hastings | 9/24/15 | 9/30/16 |
| | Melbourne MV | 9/17/15 | 9/30/16 |
| | Raleigh | 9/19/15 | 9/30/16 |
| | Seattle PSC 1 | 9/12/15 | 9/12/16 |
| **ToFly** | **Rochester MSC** | **7/1/16** | **6/30/18** |
| | Washington NASM | 3/7/16 | 12/31/17 |
| **TOTIA** | Houston MNS | 1/22/13 | 7/31/16 |
| | Kuwait SCK | 11/18/14 | 9/30/16 |
| | London SM | 3/1/16 | 9/30/16 |
| | Phoenix ASC | 8/20/15 | 8/31/16 |
| **TTA** | Apple Valley Imx | 1/1/14 | 9/30/16 |
| | Chicago Imx | 9/30/13 | 12/31/16 |
| | Cleveland | | 12/31/16 |
| **UWT3D** | **Syracuse MOST** | **4/23/16** | **10/22/16** |
| **VanGogh** | Hague | 9/1/15 | 7/1/16 |
| | Peoria RM | 3/22/16 | 2/1/17 |
| **Vikings** | Gatineau | 12/1/15 | 12/31/16 |
| **Vulcania** | Vulcania | 2/22/02 | |
| **WATE** | Katoomba | 6/1/97 | |
| **WildAfri** | Al Khobar | 4/15/16 | 4/30/17 |
| | Albuquerque NMMNH | 12/19/15 | 12/31/16 |
| | Apple Valley Imx | 2/1/16 | 6/30/17 |
| | Birmingham AL | 3/18/16 | 2/15/17 |
| | Boston MOS | 11/20/15 | 11/30/16 |
| | Fort Lauderdale | 10/1/15 | 9/30/16 |
| | Montreal SC | 12/1/15 | 12/31/16 |
| | Montreal SC | 12/18/15 | 12/31/16 |
| | Orlando SC | 3/12/16 | 3/31/17 |
| | Portland OMSI | 12/11/15 | 12/31/16 |
| **WildCats** | Lucerne | 11/5/15 | 11/4/16 |
| | New Orleans | 5/27/16 | 11/27/16 |
| **WM** | Austin TSHM | 3/1/16 | 12/31/16 |
| | Dearborn THF | 3/25/16 | 12/31/16 |
| | Edmonton TWS | 4/22/16 | 12/31/16 |
| | Guayaquil | 4/20/16 | 4/19/17 |
| | Hastings | 7/3/15 | 12/31/16 |
| | Louisville KSC | 2/8/14 | 7/31/16 |
| | Portland OMSI | 10/1/15 | 5/31/17 |
| | Sudbury | 4/1/16 | 12/31/16 |
| **WOTA** | Atlanta FMNH | 10/2/15 | 10/31/16 |

| Film | Theater | Open | Close |
|---|---|---|---|
| | Hutchinson | 8/28/14 | 9/30/16 |
| | Lubbock SS | 11/13/15 | 11/30/16 |
| **WTTR3D** | Port of Spain | 9/1/15 | 9/30/16 |
| **WWDPP3D** | Bradford | 9/16/15 | 9/30/16 |
| | Gatineau | 2/28/16 | 2/28/17 |
| | Melbourne MV | 10/1/15 | 9/30/16 |
| | Milwaukee | 2/1/16 | 6/30/17 |
| | Parker | 3/26/16 | 9/30/16 |
| | Portland OMSI | 8/22/14 | 8/31/16 |
| | Sioux Falls | 9/25/15 | 9/30/16 |
| **Yell** | Yellowstone | 5/1/14 | 12/31/16 |
| **ZionCany** | Zion | 7/1/08 | |

# Summer 2016 by Theater

| Theater | Film | Open | Close |
|---|---|---|---|
| **Al Khobar** | G3DNW | 8/20/15 | 8/21/16 |
| | SpacJunk | 1/15/15 | 7/16/16 |
| | WildAfri | 4/15/16 | 4/30/17 |
| **Alamogordo** | **JTS** | **7/1/16** | **6/20/17** |
| **Albuquerque NMMNH** | JTS | 4/30/16 | 4/30/17 |
| | RobotsNG | 9/5/15 | 9/4/16 |
| | WildAfri | 12/19/15 | 12/31/16 |
| **Alexandria BA** | CV | 10/1/13 | 12/31/16 |
| | CV | | 12/31/16 |
| | MOTN | 10/1/13 | 12/31/16 |
| **Apple Valley Imx** | FOTB | 6/5/15 | 12/31/16 |
| | G3DNW | 10/3/14 | 4/28/17 |
| | JTTSP | 5/30/15 | 9/30/16 |
| | TTA | 1/1/14 | 9/30/16 |
| | WildAfri | 2/1/16 | 6/30/17 |
| **Athens Eug** | **MOTUW** | **4/13/16** | **4/10/17** |
| **Atlanta FMNH** | BeauPlan | 4/29/16 | |
| | NPA | 2/12/16 | |
| | WOTA | 10/2/15 | 10/31/16 |
| **Austin TSHM** | BeauPlan | 4/29/16 | |
| | **D-Day** | **5/1/14** | **12/31/16** |
| | NPA | 2/12/16 | |
| | WM | 3/1/16 | 12/31/16 |
| **Baltimore MSC** | **HumpbWha** | **7/1/15** | **8/31/16** |
| | JIAC | 9/15/15 | 9/14/16 |
| | **JTS** | **7/1/16** | **6/30/17** |
| **Baton Rouge LASM** | FOTB | 9/1/15 | 8/31/16 |
| **Berlin CS** | G3DNW | 4/20/14 | 10/9/16 |
| **Birmingham AL** | NPA | 5/20/16 | |
| | RobotsNG | 1/22/16 | 9/30/16 |
| | WildAfri | 3/18/16 | 2/15/17 |
| **Bogota Mal** | **G3DNW** | **6/24/16** | **6/23/17** |
| **Boston MOS** | Dolphins | 4/9/16 | 10/9/16 |
| | NPA | 2/12/16 | |
| | WildAfri | 11/20/15 | 11/30/16 |
| **Boston NEA** | G3DNW | 2/15/16 | 12/31/16 |
| | GWS | 5/31/13 | 6/30/17 |
| | **HumpbWha** | **2/13/15** | **12/31/16** |
| **Bradford** | WWDPP3D | 9/16/15 | 9/30/16 |
| **Branson** | NPA | 3/18/16 | 9/5/16 |
| | Ozarks | 9/93 | 12/16 |
| **Budapest CC** | G3DNW | 4/24/14 | 5/21/17 |
| **Cairo EMA** | MOTN | 12/15/15 | 12/14/16 |
| **Calgary TS** | Bugs | 9/28/15 | 9/28/16 |
| | FOTB | 6/28/13 | 12/31/16 |
| | **MOTUW** | **7/1/14** | |
| | **RobotsNG** | **5/1/16** | **4/30/17** |
| **Chandigarh** | AIWC | 9/5/14 | 9/4/16 |
| **Chantilly** | **D-Day** | | **10/30/16** |
| | **FightPil** | **12/10/04** | **7/17** |
| | JTS | 5/1/15 | 5/1/17 |
| **Charlotte DP** | BeauPlan | 4/29/16 | |
| | JTS | 9/19/15 | 9/19/16 |
| | NPA | 5/20/16 | |
| **Chattanooga TA** | BeauPlan | 4/29/16 | |
| | NPA | 2/12/16 | |
| **Chicago Imx** | BeauPlan | 4/29/16 | |
| | Jerusale | 2/19/16 | 9/1/16 |
| | PTJH | 2/13/15 | 12/12/16 |
| | TTA | 9/30/13 | 12/31/16 |
| **Chicago MSI** | **FOTB** | **2/28/14** | **6/30/17** |
| | NPA | 2/12/16 | |
| **Chongqing STM** | LastReef | 9/8/15 | 9/10/16 |
| **Cincinnati MC** | JTS | 10/9/15 | 10/9/16 |
| | **NPA** | **2/12/16** | |
| **Cleveland** | BeauPlan | 4/29/16 | |
| | **FOTB** | **11/27/13** | **6/30/17** |
| | RobotsNG | 11/1/15 | 10/1/16 |
| | TTA | | 12/31/16 |
| **Columbus COSI** | **Bugs** | **9/15/14** | **6/30/17** |
| | **FOTB** | **9/1/14** | **6/30/17** |
| | **Jerusale** | **2/11/15** | **2/10/17** |
| | LITAOA | 10/14/15 | 10/13/16 |
| | NPA | 2/12/16 | |
| | RobotsNG | 1/15/16 | 1/14/17 |
| | TinyGian | 3/1/15 | 9/30/16 |
| **Columbus GA NIM** | **D-Day** | **5/23/14** | **12/31/16** |
| | JTS | 12/4/15 | 12/4/16 |
| | NPA | 4/16/16 | |
| | SpaceNex | 12/4/15 | 12/31/16 |
| **Copenhagen TBP** | BeauPlan | 4/29/16 | |
| | HumpbWha | 10/8/15 | 10/7/16 |
| | NPA | 2/12/16 | |
| | SpaceNex | 12/17/15 | 9/15/16 |
| **Corpus Christi Lex** | **ACGOTS** | **6/17/16** | **6/17/17** |
| | **FightPil** | **5/12/12** | **7/17** |
| **Dallas PMNS** | NPA | 5/27/16 | |
| **Davenport Put** | **FOTB** | **2/15/13** | **6/30/17** |
| | G3DNW | 10/17/14 | 10/16/16 |
| | HumpbWha | 6/1/16 | 6/1/17 |
| | **LITAOA** | **7/1/16** | **9/30/17** |
| | NPA | 2/12/16 | |
| | RobotsNG | 11/1/15 | 10/31/16 |
| | TA | 1/1/16 | 12/31/16 |
| | TinyGian | 9/25/15 | 9/25/16 |
| **Dayton** | **ACGOTS** | **6/17/16** | **5/31/17** |
| | FightPil | 3/1/13 | 6/30/17 |
| | JTS | 3/6/15 | 3/5/17 |
| | LITAOA | 9/8/15 | 9/7/16 |
| **Dearborn THF** | DSC | 3/25/16 | 3/25/17 |
| | JMCSO | 2/27/15 | 12/31/16 |
| | **LITAOA** | **9/4/15** | **12/31/16** |
| | MOTUW | 3/25/16 | 3/25/17 |
| | NPA | 3/25/16 | |
| | RobotsNG | 3/25/16 | 3/25/17 |
| | WM | 3/25/16 | 12/31/16 |
| **Denver MNS** | BeauPlan | 4/29/16 | |
| | G3DNW | 8/1/15 | 7/31/16 |
| | JMCSO | 8/14/15 | 8/14/16 |
| | JTS | 8/14/15 | 8/14/16 |
| | LITAOA | 1/29/16 | 12/31/16 |
| | NPA | 7/1/16 | |
| | RobotsNG | 3/18/16 | 2/28/17 |
| **Des Moines** | BeauPlan | 4/29/16 | |
| | NPA | 2/12/16 | |
| **Detroit MSC** | Bugs | 5/14/16 | 8/15/16 |
| | DinoAliv | 10/17/15 | 10/31/16 |
| | MOTUW | 10/7/15 | 10/6/16 |
| | NPA | 2/12/16 | |
| **Dongguan STM** | HOTB | 3/1/16 | 2/28/17 |
| | LastReef | 4/1/16 | 4/1/17 |
| **Edmonton TWS** | BeauPlan | 4/29/16 | |
| | **Bugs** | **12/26/13** | **6/30/17** |
| | **FOTB** | **12/26/13** | **6/30/17** |
| | JMCSO | 5/20/16 | 11/20/16 |
| | **JTM** | **12/26/13** | **6/30/17** |
| | JTTSP | 1/16/15 | |
| | NPA | 2/12/16 | |
| | WM | 4/22/16 | 12/31/16 |
| **Erie** | **D-Day** | **11/11/15** | **7/6/17** |
| | RobotsNG | 2/6/16 | 2/28/17 |
| | TinyGian | 9/8/15 | 9/30/16 |
| **Fort Lauderdale** | BeauPlan | 4/29/16 | |
| | NPA | 2/12/16 | |
| | WildAfri | 10/1/15 | 9/30/16 |
| **Fort Worth** | Bugs | 2/1/16 | 1/8/17 |
| | **D-Day** | **9/5/15** | **6/30/17** |
| | Dolphins | 5/28/16 | 12/31/17 |
| | **Jerusale** | **3/21/16** | **6/30/17** |
| | NPA | 2/12/16 | |
| | TA | 3/12/16 | 9/30/16 |
| **Galveston** | GWS | 6/28/14 | 12/31/16 |
| | **Jerusale** | **11/12/15** | **12/31/16** |
| | JMCSO | 3/6/15 | 3/6/17 |
| | NPA | 3/5/16 | |
| **Garden City** | JTS | 7/1/16 | 7/1/17 |
| **Garza Garcia** | NPA | 6/23/16 | |
| **Gatineau** | AMMM | 10/15 | 10/16 |
| | **DSC** | **8/5/16** | **10/4/16** |
| | **FOTB** | **10/5/12** | **6/30/17** |
| | JIAC | 7/17/15 | 12/31/16 |
| | JMCSO | 9/4/15 | 9/30/16 |
| | LITAOA | 4/18/16 | 4/17/17 |
| | Vikings | 12/1/15 | 12/31/16 |
| | WWDPP3D | 2/28/16 | 2/28/17 |
| **Grand Canyon DCI** | GC | 11/1/99 | 12/16 |
| **Grand Rapids Cel** | **GCA** | **4/22/16** | **4/21/17** |
| **Guayaquil** | Dragons | 5/1/14 | 12/31/16 |
| | G3DNW | 4/20/14 | 5/4/17 |
| | JMCSO | 4/15/16 | 4/14/17 |
| | WM | 4/20/16 | 4/19/17 |
| **Hague** | **Dolphins** | **10/11/11** | **8/31/16** |
| | HumpbWha | 6/28/16 | 6/17/17 |
| | **MOTUW** | **10/1/15** | **12/17** |
| | NPA | 2/16/16 | |
| | VanGogh | 9/1/15 | 7/1/16 |
| **Hampton VASC** | **FOTB** | **3/29/13** | **6/30/17** |
| | JTS | 2/21/15 | 2/20/17 |
| | MOTUW | 9/18/15 | 9/17/16 |
| | NPA | 4/29/16 | 4/28/17 |
| | **RobotsNG** | **6/20/15** | **6/19/17** |
| **Hangzhou LCSTM** | JMCSO | 1/1/16 | 12/31/16 |
| **Harrisburg** | **FOTB** | **2/2/14** | **6/30/17** |
| | Jerusale | 10/18/14 | 10/31/16 |
| | JTS | 9/14/15 | 6/30/17 |
| | LITAOA | 7/22/15 | 7/9/16 |
| | NPA | 7/1/16 | |
| | PTJH | 1/24/15 | 1/9/17 |
| **Hartberg** | **CRA** | **3/25/15** | **12/31/16** |
| | **Everest** | **3/25/15** | **12/31/16** |
| | LivingSe | 10/1/13 | 7/1/16 |
| **Hartford CSC** | **G3DNW** | **11/27/15** | **6/30/17** |
| | **RobotsNG** | **9/19/15** | **7/1/16** |
| **Hastings** | D-Day | 5/15/15 | 5/31/17 |
| | **FOTB** | **3/17/13** | **6/30/17** |
| | Gruffalo | 7/8/16 | 12/31/16 |
| | JMCSO | 2/11/16 | 2/11/17 |
| | NPA | 6/9/16 | 6/8/17 |
| | TinyGian | 9/24/15 | 9/30/16 |
| | WM | 7/3/15 | 12/31/16 |
| **Hong Kong SM** | **JTS** | **7/1/16** | **12/31/16** |
| **Houston MNS** | DinoAliv | 12/15/15 | 6/30/17 |
| | **FOTB** | **10/4/12** | **12/31/17** |
| | HumpbWha | 3/13/15 | 3/15/17 |
| | JTS | 10/1/15 | 10/1/16 |
| | NPA | 2/12/16 | |
| | RobotsNG | 10/2/15 | 10/1/16 |
| | TA | 1/1/15 | 7/31/16 |
| | TOTIA | 1/22/13 | 7/31/16 |
| **Houston SCH** | JTS | 3/14/15 | 3/17/17 |
| **Huntsville USSRC** | BeauPlan | 4/29/16 | |
| | FightPil | 7/1/13 | 7/1/17 |
| | JTS | 2/13/15 | 8/31/16 |
| | SpaceNex | 3/1/16 | 8/31/16 |
| **Hutchinson** | AirRacer | 1/1/15 | 12/31/16 |
| | **D-Day** | **4/21/14** | **6/30/17** |
| | JTS | 2/20/15 | 7/2/17 |
| | **Kenya** | **5/30/15** | **12/31/16** |
| | LastReef | 10/5/12 | 9/30/16 |
| | **LITAOA** | **5/1/15** | **5/30/17** |
| | NPA | 2/19/16 | |
| | PTJH | 12/18/15 | 12/17/16 |
| | **RobotsNG** | **5/20/16** | **5/20/17** |

| Theater | Film | Open | Close |
|---|---|---|---|
| | WOTA | 8/28/14 | 9/30/16 |
| **Indianapolis Imx** | BeauPlan | 4/29/16 | |
| | HumpbWha | 7/1/16 | 12/31/16 |
| | NPA | 2/12/16 | |
| **Jersey City** | **AsterME** | **4/15/16** | **4/14/17** |
| | BeauPlan | 4/29/16 | |
| | NPA | 2/12/16 | |
| **Johor Bahru TGV** | JTM | 9/17/15 | 8/31/16 |
| **Kansas City Sci** | **Jerusale** | **9/19/14** | **3/17/17** |
| | NPA | 5/31/16 | 5/30/17 |
| **Kaohsiung NSTM** | JTS | 1/1/16 | 7/31/16 |
| | **NPA** | **7/1/16** | **6/30/17** |
| **Katoomba** | WATE | 6/1/97 | |
| **Katowice CC** | G3DNW | 6/18/14 | 9/19/16 |
| **Keelung NMMST** | JMCSO | 1/1/16 | 12/31/16 |
| | SeaRex | 1/1/16 | 12/31/16 |
| **Kitakyushu** | **NPA** | **7/2/16** | **6/30/17** |
| **Kolkata SC** | **NPA** | **7/21/16** | **6/20/17** |
| **Krakow CC** | G3DNW | 6/18/14 | 9/19/16 |
| **KSC 1** | BeauPlan | 4/29/16 | |
| | JTS | 2/27/15 | 3/6/17 |
| **Kuwait SCK** | G3DNW | 10/3/14 | 7/6/16 |
| | HumpbWha | 7/6/16 | 12/31/16 |
| | **JMCSO** | **7/17/15** | **7/17/17** |
| | **JTS** | **1/4/16** | **10/3/16** |
| | Kenya | 9/22/15 | 9/21/16 |
| | **MOTUW** | **1/30/14** | **1/31/17** |
| | MOTUW | 1/30/14 | 7/31/16 |
| | TOTIA | 11/18/14 | 9/30/16 |
| **Lehi** | **AsterME** | **5/27/16** | **5/30/17** |
| | JTS | 1/1/16 | 6/30/17 |
| **Leon Exp** | NPA | 6/1/16 | 12/1/16 |
| **Lodz CC** | G3DNW | 6/18/14 | 9/19/16 |
| **London BFI** | D-Day | 5/8/15 | |
| | FOTB | 9/6/13 | 1/31/17 |
| | JTM | | 1/31/17 |
| | LITAOA | 10/16/15 | 10/15/16 |
| | NPA | 2/12/16 | |
| **London BFI Ode** | **LITAOA** | **10/16/15** | **10/15/16** |
| **London SM** | BeauPlan | 4/29/16 | |
| | TOTIA | 3/1/16 | 9/30/16 |
| **Los Angeles CSC** | BeauPlan | 4/29/16 | |
| | HumpbWha | 7/3/15 | 7/2/16 |
| | JTS | 10/29/15 | 9/1/16 |
| | NPA | 2/12/16 | |
| **Louisville KSC** | D-Day | 5/23/14 | 7/31/16 |
| | DPTP | 6/14 | 7/16 |
| | **FOTB** | **9/30/12** | **6/30/17** |
| | **Jerusale** | **1/20/14** | **7/2/17** |
| | NPA | 2/12/16 | |
| | WM | 2/8/14 | 7/31/16 |
| **Lubbock SS** | **FOTB** | **3/11/16** | **7/31/16** |
| | MOTUW | 9/18/15 | 9/17/16 |
| | NPA | 5/20/16 | |
| | WOTA | 11/13/15 | 11/30/16 |
| **Lucerne** | G3DNW | 6/5/14 | 12/4/16 |
| | JMCSO | 3/17/16 | 3/16/17 |
| | NPA | 3/17/16 | |
| | WildCats | 11/5/15 | 11/4/16 |
| **McMinnville** | **DSC** | **6/16/16** | **10/27/16** |
| | FightPil | 3/23/12 | 7/1/17 |
| | LOF | 3/23/12 | 6/15/17 |
| | **Rescue** | **6/1/12** | **12/31/17** |
| **Melbourne MV** | AMMM | 7/1/16 | |
| | BeauPlan | 4/29/16 | |
| | FOTB | 3/21/13 | 9/16/16 |
| | G3DNW | 4/11/16 | 4/10/17 |
| | NPA | 2/25/16 | |
| | TinyGian | 9/17/15 | 9/30/16 |
| | WWDPP3D | 10/1/15 | 9/30/16 |
| **Memphis Pink** | FOTB | 3/1/14 | 5/27/17 |
| | JMCSO | 6/25/16 | 6/23/17 |
| | LITAOA | 9/12/15 | 9/11/16 |
| | NPA | 3/5/16 | |
| **Mexicali** | **Jerusale** | **2/9/16** | **2/9/17** |
| | **MOTUW** | **11/20/15** | **5/30/17** |
| **Mexico City Pap** | Kenya | 11/13/15 | 11/1/16 |
| | NPA | 3/18/16 | |
| **Milwaukee** | **MOTUW** | **10/1/14** | **7/30/17** |
| | WWDPP3D | 2/1/16 | 6/30/17 |
| **Montreal SC** | BeauPlan | 4/29/16 | |
| | MOTUW | 9/18/15 | 9/17/16 |
| | WildAfri | 12/1/15 | 12/31/16 |
| | WildAfri | 12/18/15 | 12/31/16 |
| **Moscow BFC** | G3DNW | 10/6/14 | 10/31/16 |
| **New Delhi ICC** | ND | | |
| **New Orleans** | JMCSO | 2/12/16 | 2/2/17 |
| | JTS | 11/19/15 | 11/19/16 |
| | WildCats | 5/27/16 | 11/27/16 |
| **New York AMNH** | NPA | 2/12/16 | |
| **Niagara Can DCI** | Niagara | 7/1/86 | |
| **Niagara NY DCI** | Niagara | 5/1/07 | |
| **Norwalk MA** | BeauPlan | 4/29/16 | |
| | FOTB | 5/22/15 | 10/7/16 |
| | **HumpbWha** | **2/13/15** | **9/5/16** |
| | NPA | 5/27/16 | |

| Theater | Film | Open | Close |
|---|---|---|---|
| **Nuremberg** | **FOTB** | **11/19/14** | **12/31/16** |
| | G3DNW | 10/15/14 | 11/20/16 |
| | **HumpbWha** | **4/30/15** | **9/30/16** |
| | NPA | 3/3/16 | |
| **Omaha Zoo** | **G3DNW** | **8/1/15** | **8/31/16** |
| | NPA | 2/12/16 | |
| **Orlando SC** | **FOTB** | **3/1/14** | **6/30/17** |
| | G3DNW | 7/5/14 | 1/4/17 |
| | JTS | 7/2/15 | 12/31/16 |
| | LITAOA | 11/13/15 | 11/19/16 |
| | NPA | 2/12/16 | |
| | WildAfri | 3/12/16 | 3/31/17 |
| **Paris Geo** | **GCA** | **7/1/14** | **12/31/16** |
| | HumpbWha | 7/7/15 | 7/6/16 |
| **Parker** | G3DNW | 7/30/16 | 1/27/17 |
| | GreatApe | 1/30/16 | 7/29/16 |
| | WWDPP3D | 3/26/16 | 9/30/16 |
| **Penang TGV** | JTM | 9/17/15 | 8/31/16 |
| **Penrith** | **JTS** | **7/21/16** | **12/31/16** |
| | Rheged | 7/1/00 | |
| | SeaRex | 9/7/15 | 8/1/16 |
| **Pensacola NAM** | **D-Day** | **10/1/14** | |
| | MOF | 11/8/96 | |
| **Peoria RM** | D-Day | 4/2/15 | |
| | FOTB | 4/1/16 | 8/26/16 |
| | Jerusale | 11/14/15 | 11/13/16 |
| | JTS | 6/11/16 | 12/17/16 |
| | LITAOA | 1/4/16 | 1/28/17 |
| | **NPA** | **8/27/16** | **8/26/17** |
| | VanGogh | 3/22/16 | 2/1/17 |
| **Petaling Jaya SP TGV** | JTM | 9/17/15 | 8/31/16 |
| **Petaling Jaya Ut TGV** | JTM | 9/17/15 | 8/31/16 |
| **Philadelphia FI** | CRA | 6/1/16 | 8/30/16 |
| | NPA | 2/20/16 | |
| **Phoenix ASC** | Bugs | 4/22/16 | 10/6/16 |
| | JMCSO | 2/12/16 | 7/28/16 |
| | TOTIA | 8/20/15 | 8/31/16 |
| **Pittsburgh CSC** | Animalop | 1/1/10 | |
| | CRA | 10/1/15 | 7/1/16 |
| | D-Day | 5/15/15 | 12/31/16 |
| | **FOTB** | **3/15/13** | **12/31/16** |
| | HumpbWha | 6/17/16 | 6/16/17 |
| | Jerusale | 3/7/14 | 12/31/16 |
| | MOTN | | 12/31/16 |
| | MOTUW | 1/2/14 | 12/31/16 |
| | NPA | 2/12/16 | |
| | RME | 11/26/14 | 11/25/16 |
| | RobotsNG | 9/4/15 | 9/3/16 |
| **Poitiers Imax 3D** | MOTUW | 2/1/16 | 1/31/17 |
| **Poitiers Solido** | **JMCSO** | **2/1/16** | **12/31/17** |
| **Port of Spain** | DinoAliv | 9/1/15 | 9/30/16 |
| | WTTR3D | 9/1/15 | 9/30/16 |
| **Portland OMSI** | D-Day | 3/16 | 3/17 |
| | **FOTB** | **1/7/15** | **6/30/17** |
| | GWS | 11/16/15 | 12/31/16 |
| | **Jerusale** | **11/18/13** | **5/30/17** |
| | JMCSO | 2/20/15 | 2/27/17 |
| | JTS | 3/20/15 | 3/20/17 |
| | NPA | 2/12/16 | |
| | **SpacJunk** | **6/18/16** | **9/18/16** |
| | WildAfri | 12/11/15 | 12/31/16 |
| | WM | 10/1/15 | 5/31/17 |
| | WWDPP3D | 8/22/14 | 8/31/16 |
| **Poznan CC** | G3DNW | 6/18/14 | 9/19/16 |
| **Prague CC** | G3DNW | 5/22/14 | 5/21/17 |
| **Puebla** | Sharks3D | 4/1/16 | 4/1/17 |
| **Raleigh** | BeauPlan | 4/29/16 | |
| | D-Day | 5/23/14 | 2/1/17 |
| | DSC | 1/16/15 | 1/15/17 |
| | **FOTB** | **10/19/12** | **6/30/17** |
| | HumpbWha | 3/20/15 | 3/1/17 |
| | **Jerusale** | **2/21/14** | **2/28/17** |
| | **MOTUW** | **11/1/15** | **10/31/17** |
| | NPA | 2/27/16 | |
| | TinyGian | 9/19/15 | 9/30/16 |
| **Regina** | BeauPlan | 4/29/16 | |
| | HumpbWha | 11/20/15 | 11/19/16 |
| | NPA | 2/12/16 | |
| **Richmond SMV** | FOTB | 5/1/13 | 6/30/17 |
| | **GCA** | **6/1/16** | **12/31/16** |
| | NPA | 4/10/16 | |
| **Rochester MSC** | **ToFly** | **7/1/16** | **6/30/18** |
| **Sacramento Imx** | **AIWC** | **5/1/15** | **12/31/16** |
| | **FOTB** | **8/13/13** | **6/30/17** |
| | **HumpbWha** | **8/19/16** | **1/31/17** |
| | LITAOA | 9/11/15 | |
| | NPA | 2/19/16 | |
| **Saint Augustine** | BeauPlan | 4/29/16 | |
| | FOTB | 1/18/13 | 12/31/16 |
| | G3DNW | 4/1/15 | 4/30/17 |
| | Gruffalo | 1/1/15 | 12/31/16 |
| | GruffChi | 2/1/15 | 12/31/16 |
| | GWS | 8/9/13 | 9/8/16 |
| | JMCSO | 1/1/16 | 1/1/17 |
| | LITAOA | 8/19/15 | |
| | NPA | 2/12/16 | |

| Theater | Film | Open | Close |
|---|---|---|---|
| | **RobotsNG** | **8/1/16** | **7/30/17** |
| | ROTB | 10/3/15 | 12/31/16 |
| **Saint Louis SC** | BeauPlan | 4/29/16 | |
| | D-Day | 5/16/16 | 11/15/16 |
| | LITAOA | 1/22/16 | 12/31/16 |
| | NPA | 2/12/16 | |
| **Saint Paul SMM** | BeauPlan | 4/29/16 | |
| | Jerusale | 1/8/16 | 9/5/16 |
| | NPA | 3/4/16 | |
| **Saitama Omi** | **RobotsNG** | **6/1/16** | **12/31/16** |
| **Salt Lake City Clark** | **FOTB** | **2/8/13** | **8/6/17** |
| | JTS | 5/15/15 | 5/31/17 |
| | LastReef | 10/9/15 | 8/31/16 |
| | NPA | 2/12/16 | |
| **San Antonio 3D AMC** | **FOTB** | **5/15/15** | **1/31/17** |
| **San Antonio San** | NPA | 7/25/16 | 7/25/17 |
| **San Diego RHF** | **Bugs** | **7/1/14** | **6/30/17** |
| | **FOTB** | **10/12/12** | **6/30/17** |
| | **JMCSO** | **7/3/15** | **3/17/17** |
| | JTS | 3/27/15 | 7/1/16 |
| | NPA | 3/18/16 | |
| **San Jose Tech** | BeauPlan | 4/29/16 | |
| | **FOTB** | **2/9/13** | **6/30/17** |
| | **Jerusale** | **3/27/15** | **6/20/17** |
| | JTS | 4/30/16 | 6/30/17 |
| | LITAOA | 3/5/16 | 3/4/17 |
| | **MOTUW** | **8/30/14** | **6/20/17** |
| | NPA | 2/12/16 | |
| | RobotsNG | 10/3/15 | 10/2/16 |
| **San Simeon DCI** | HCBTD | 8/17/96 | |
| **Sao Paulo Cpl** | **NPA** | **8/13/16** | **10/29/16** |
| **Seattle PSC 1** | GWS | 9/19/14 | 9/19/16 |
| | TinyGian | 9/12/15 | 9/12/16 |
| **Seattle PSC 2** | BeauPlan | 4/29/16 | |
| | **D-Day** | **3/29/14** | **6/30/19** |
| | G3DNW | 11/20/15 | 4/30/17 |
| | NPA | 2/12/16 | |
| **Shanghai 3D STM** | Amazon | 8/31/15 | 8/30/16 |
| | FOTB | 1/1/16 | 12/31/16 |
| | **GCA** | | **12/31/16** |
| **Shreveport** | BeauPlan | 4/29/16 | |
| | NPA | 2/12/16 | |
| **Singapore DC** | **ACGOTS** | **8/1/16** | **12/1/16** |
| **Singapore SC** | **MOTUW** | **6/13/16** | **12/31/17** |
| **Sinsheim** | GCA | 10/31/09 | 12/31/16 |
| | **HumpbWha** | **5/21/15** | **12/31/16** |
| | NPA | 3/4/16 | |
| **Sioux Falls** | RobotsNG | 3/4/16 | |
| | WWDPP3D | 9/25/15 | 9/30/16 |
| **Speyer Dome** | Dolphins | | 12/31/16 |
| | Jerusale | 12/12/13 | 12/11/16 |
| | MOF | 1/1/15 | 12/31/16 |
| **Spokane RP** | D-Day | 4/1/16 | 9/3/16 |
| | GCA | 5/1/15 | 12/31/16 |
| | JTTSP | 5/24/15 | 9/30/16 |
| | MOTUW | 4/1/16 | 12/31/16 |
| **Stockholm** | MOTUW | 9/18/15 | 9/1/16 |
| **Sudbury** | BeauPlan | 4/29/16 | |
| | D-Day | 5/30/16 | 6/1/17 |
| | GruffChi | 2/1/16 | 12/31/16 |
| | GWS | 3/3/16 | 3/31/17 |
| | NPA | 2/12/16 | |
| | WM | 4/1/16 | 12/31/16 |
| **Sydney WBS** | NPA | 2/25/16 | |
| **Syracuse MOST** | Amazon | 4/1/16 | 5/31/17 |
| | Dolphins | 4/1/16 | 5/31/17 |
| | Dragons | 7/2/16 | 7/1/17 |
| | **FOTB** | **7/4/15** | **7/3/17** |
| | **UWT3D** | **4/23/16** | **10/22/16** |
| **Taichung NMNS** | JMCSO | 7/1/16 | 12/31/16 |
| | **JTS** | **7/1/16** | **6/30/17** |
| **Taipei AM** | **JTS** | **7/1/16** | **7/1/17** |
| **Tallahassee CLC** | BeauPlan | 4/29/16 | |
| | **FOTB** | **1/18/13** | **6/30/17** |
| | **HumpbWha** | **2/20/15** | **12/31/16** |
| | JMCSO | 8/14/15 | 8/14/16 |
| | NPA | 2/19/16 | |
| | RobotsNG | 10/16/15 | 10/15/16 |
| **Tampa MOSI** | BeauPlan | 4/29/16 | |
| | DinoAliv | 1/30/16 | 6/30/17 |
| | GWS | 1/1/16 | 12/31/16 |
| | NPA | 2/12/16 | |
| **Tijuana** | HumpbWha | 7/15/16 | 7/14/17 |
| | JTS | 4/1/16 | 4/1/17 |
| | NPA | 2/19/16 | |
| | PTJH | 10/17/15 | 10/16/16 |
| **Toronto OSC** | BeauPlan | 4/29/16 | |
| | NPA | 7/1/16 | 6/30/17 |
| **Toulouse CDE** | JTS | 2/1/16 | 1/7/17 |
| **Valencia Spn** | **FOTB** | **7/1/15** | **6/30/17** |
| | RobotsNG | 3/11/16 | 3/10/17 |
| **Vancouver TWS** | **Bugs** | **3/11/06** | **6/30/17** |
| | **D-Day** | **11/7/15** | **11/12/17** |
| | **FOTB** | **6/16/13** | **6/30/17** |
| | HumpbWha | 10/9/15 | 10/8/16 |
| | NPA | 2/12/16 | |

| Theater | Film | Open | Close |
|---|---|---|---|
| **Victoria DCI** | BeauPlan | 4/29/16 | |
| | **D-Day** | **3/21/14** | **12/31/16** |
| | **FOTB** | **4/5/13** | **6/30/17** |
| | **LITAOA** | **6/10/16** | **6/9/17** |
| | MOTUW | 10/9/15 | 10/8/16 |
| | NPA | 2/12/16 | |
| **Virginia Beach AMSC** | **G3DNW** | **5/28/16** | **5/27/17** |
| | HumpbWha | 9/8/15 | 9/7/16 |
| | MOTUW | 2/1/16 | 2/11/17 |
| | NPA | 2/12/16 | |
| **Vulcania** | TA | 3/13/16 | 11/30/16 |
| | Vulcania | 2/22/02 | |
| **Warsaw CC** | G3DNW | 6/18/14 | 9/19/16 |
| **Washington NASM** | BeauPlan | 4/29/16 | |
| | **D-Day** | **5/23/14** | **10/30/16** |
| | JTS | 3/6/15 | |
| | ToFly | 3/7/16 | 12/31/17 |
| **Washington NMNH** | FOTB | 10/5/12 | 1/13/17 |
| | JMCSO | 3/20/15 | 3/20/17 |
| | NPA | 2/12/16 | |
| **Yellowstone** | NPA | 5/1/16 | |
| | Yell | 5/1/14 | 12/31/16 |
| **Zion** | NPA | 2/12/16 | |
| | ZionCany | 7/1/08 | |

# Key to Film Abbreviations

| Film | Title | Year | | Dist |
|---|---|---|---|---|
| ACGOTS | Aircraft Carrier: Guardian of the Seas | 2016 | 3D | K2 |
| AirRacer | Air Racers 3D: Forces of Flight | 2012 | 3D | 3DED |
| AIWC | Adventures in Wild California | 2000 | | MFF |
| Amazon | Amazon | 1997 | | MFF |
| AMMM | Amazing Mighty Micro Monsters 3D | 2016 | 3D | SER |
| Animalop | Animalopolis | 2008 | 3D | K2 |
| AsterME | Asteroid: Mission Extreme | 2016 | 3D | NGD |
| BeauPlan | Beautiful Planet, A | 2016 | 3D | IMAX |
| Bugs | Bugs! | 2003 | 3D | SKF |
| CRA | Coral Reef Adventure | 2003 | | MFF |
| CV | Cosmic Voyage | 1996 | | IMAX |
| D-Day | D-Day: Normandy 1944 | 2014 | 3D | 3DED |
| DinoAliv | Dinosaurs Alive | 2007 | 3D | GSF |
| Dolphins | Dolphins | 2000 | | MFF |
| DPTP | Dinosaur Passage to Pangaea | 2011 | 3D | CGI |
| Dragons | Dragons: Real Myths and Unreal Creatures | 2013 | 3D | B&D |
| DSC | Deepsea Challenge 3D | 2015 | 3D | NGD |
| Everest | Everest | 1998 | | MFF |
| FightPil | Fighter Pilot: Operation Red Flag | 2004 | 3D | K2 |
| FOTB | Flight of the Butterflies | 2012 | 3D | SKF |
| G3DNW | Galapagos 3D: Nature's Wonderland | 2014 | 3D | nWP |
| GC | Grand Canyon: The Hidden Secrets | 1985 | | GSF |
| GCA | Grand Canyon Adventure: River at Risk 3D | 2008 | 3D | MFF |
| GreatApe | Great Apes 3D | 2014 | 3D | nWP |
| Gruffalo | Gruffalo, The | 2014 | 3D | B&D |
| GruffChi | Gruffalo's Child | 2015 | 3D | B&D |
| GWS | Great White Shark | 2013 | 3D | GSF |
| HCBTD | Hearst Castle: Building the Dream | 1996 | | GSF |
| HOTB | Hurricane on the Bayou | 2006 | | MFF |
| HumpbWha | Humpback Whales | 2015 | 3D | MFF |
| Jerusale | Jerusalem | 2013 | 3D | NGD |
| JIAC | Journey into Amazing Caves | 2001 | | MFF |
| JMCSO | Jean-Michel Cousteau's Secret Ocean | 2015 | 3D | 3DED |
| JTM | Journey to Mecca | 2009 | | SKF |
| JTS | Journey to Space | 2015 | 3D | K2 |
| JTTSP | Journey to the South Pacific | 2013 | 3D | MFF |
| Kenya | Kenya 3D: Animal Kingdom | 2013 | 3D | 3DED |
| LastReef | Last Reef, The | 2012 | 3D | GSF |
| LITAOA | Living in the Age of Airplanes | 2015 | | NGD |
| LivingSe | Living Sea, The | 1994 | | MFF |
| LOF | Legends of Flight | 2010 | 3D | K2 |
| MOF | Magic of Flight, The | 1997 | | MFF |
| MOTN | Mystery of the Nile | 2005 | | MFF |
| MOTUW | Mysteries of the Unseen World | 2013 | 3D | NGD |
| ND | Neelkanth Darshan | 2005 | | unk |
| Niagara | Niagara: Miracles, Myths, and Magic | 1987 | | GSF |
| NPA | National Parks Adventure | 2016 | 3D | MFF |
| Ozarks | Ozarks: Legacy and Legend | 1993 | | IMAX |
| PTJH | Pandas: The Journey Home | 2014 | 3D | NGD |
| Rescue | Rescue 3D | 2011 | 3D | K2 |
| Rheged | Rheged: The Lost Kingdom | 2000 | | unk |
| RME | Rocky Mountain Express | 2011 | | SLC |
| RobotsNG | Robots | 2015 | 3D | NGD |
| ROTB | Room on the Broom | 2015 | 3D | B&D |
| SeaRex | Sea Rex: Journey to a Prehistoric World | 2010 | 3D | 3DED |
| Sharks3D | Sharks 3D | 2004 | 3D | 3DED |
| SpaceNex | Space Next 3D | 2015 | 3D | B&D |
| SpacJunk | Space Junk | 2012 | 3D | K2 |
| TA | Tornado Alley | 2011 | 3D | GSF |
| TinyGian | Tiny Giants 3D | 2014 | 3D | GSF |
| ToFly | To Fly! | 1976 | | MFF |
| TOTIA | Titans of the Ice Age | 2013 | 3D | GSF |
| TTA | To the Arctic | 2012 | 3D | IMAX |
| UWT3D | Ultimate Wave Tahiti 3D, The | 2010 | 3D | K2 |
| VanGogh | Van Gogh: Brush with Genius | 2009 | | MFF |
| Vikings | Vikings | 2004 | | GSF |
| Vulcania | Vulcania | 2002 | | unk |
| WATE | Wild Australia: The Edge | 1997 | | MSI |
| WildAfri | Wild Africa 3D | 2015 | 3D | GSF |
| WildCats | Wild Cats 3D | 2015 | 3D | nWP |
| WM | Watermelon Magic | 2013 | 3D | B&D |
| WOTA | Wonders of the Arctic | 2014 | 3D | GSF |
| WTTR3D | Waking the T-Rex: The Story of Sue 3D | 2010 | 3D | GSF |
| WWDPP3D | Walking With Dinosaurs: Prehistoric Planet 3D | 2014 | 3D | GSF |
| Yell | Yellowstone | 1994 | | GSF |
| ZionCany | Zion Canyon | 1994 | | K2 |

## Summer 2016 Bookings Count

| # | Film | # | Film | # | Film | # | Film |
|---|---|---|---|---|---|---|---|
| 80 | NPA | 5 | Dolphins | 2 | CV | 1 | LivingSe |
| 39 | FOTB | 5 | FightPil | 2 | Dragons | 1 | LOF |
| 35 | JTS | 4 | DinoAliv | 2 | Gruffalo | 1 | ND |
| 34 | BeauPlan | 4 | DSC | 2 | GruffChi | 1 | Ozarks |
| 27 | G3DNW | 4 | LastReef | 2 | JIAC | 1 | Rescue |
| 21 | D-Day | 4 | PTJH | 2 | MOF | 1 | Rheged |
| 21 | HumpbWha | 4 | TA | 2 | Niagara | 1 | RME |
| 21 | JMCSO | 4 | TOTIA | 2 | SeaRex | 1 | ROTB |
| 21 | MOTUW | 3 | ACGOTS | 2 | SpacJunk | 1 | Sharks3D |
| 20 | RobotsNG | 3 | CRA | 2 | ToFly | 1 | UWT3D |
| 18 | LITAOA | 3 | JTTSP | 2 | VanGogh | 1 | Vikings |
| 15 | Jerusale | 3 | Kenya | 2 | WildCats | 1 | Vulcania |
| 10 | WildAfri | 3 | MOTN | 1 | AirRacer | 1 | WATE |
| 8 | Bugs | 3 | SpaceNex | 1 | Animalop | 1 | WTTR3D |
| 8 | WM | 3 | TTA | 1 | DPTP | 1 | Yell |
| 7 | GWS | 3 | WOTA | 1 | Everest | 1 | ZionCany |
| 7 | TinyGian | 2 | AIWC | 1 | GC | | |
| 7 | WWDPP3D | 2 | Amazon | 1 | GreatApe | | |
| 6 | GCA | 2 | AMMM | 1 | HCBTD | | |
| 6 | JTM | 2 | AsterME | 1 | HOTB | | |

# *Directory of Organizations Mentioned in this Issue of* LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3dlized Production Studio
20, rue Labrouste
Paris, 75015 FRANCE
Tel: +33 950 346 863
www.3dlized.com

AMC Theatres
11500 Ash St.
Leawood, KS 66211-7804 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Bad Robot
1221 Olympic Blvd
Santa Monica, CA 90404 USA
Tel: 310 664 3456
Fax: 310 664 3457
www.badrobot.com/

BBC Worldwide
Television Centre, 101 Wood Lane
London, W127FA UNITED KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Broad Green Pictures **BGP**
6555 W. Barton Avenue, Second Floor
Los Angeles, CA 90038 USA
www.broadgreen.com/

Carmike Cinemas
1301 First Ave.
Columbus, GA 31901 USA
Tel: 706-576-3400
Fax: 706-576-3419
www.carmike.com

Christie Digital Systems
809 Wellington St. N.
Kitchener, ON N2G 4Y7 CANADA
Tel: 519-744-7111
Fax: 519-749-3139

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Colossus Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
www.colossusproductions.co.uk/

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Creat3
249 des Censitaires
Varennes, QC J3X 2C4 CANADA
Tel: 483-403-8132
www.creat3.com

DC Entertainment
1700 Broadway, 7th Fl
New York, NY 10019 USA
Tel: 212 636 5400
www.dccomics.com

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Destination Cinema, Inc.
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Ecocine Verdon **EV**
Avenue Pierre Brossolette
Gréoux-les-Bains, 04800 FRANCE
Tel: +44 04 92 79 82 18
http://ecocine.fr/

FotoKem Industries, Inc.
2801 W. Alameda Ave.
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Golden Gate 3D
300 California Avenue
Building Two, Treasure Island
San Francisco, CA 94130 USA
Tel: 415-779-4433
http://gg3d.com/

Happy Planet Productions
7058 Bianca Ave.
Lake Balboa, CA USA
Tel: 818-207-3037
http://happyplanetproductions.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Victoria In the Royal BC Museum
675 Belleville Street
Victoria, BC V8W 1A1 CANADA
Tel: 250-953-4629
Fax: 250-480-4830
www.imaxvictoria.com

Jackson Hole Wildlife Film Festival
240 S. Glenwood, Suite 112
PO Box 3940
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

K2 Communications **K2**
880 Apollo Street, Suite 239
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Fax: 310-524-1540
www.k2communications.com/

Lionsgate **LG**
2700 Colorado Ave., Suite 200
Santa Monica, CA 90404 USA
Tel: 310-255-3700
Fax: 310-255-3870
www.lionsgate.com

Lootch
Krasnoyarsk, RUSSIA

LucasFilm Ltd.
PO Box 2009
San Rafael, CA 94912 USA
Tel: 415-662-1800
Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marvel Studios
1600 Rosecrans Ave
Manhattan Beach, CA 90266-3708 USA
Tel: 310-550-3100
www.marvel.com/

Metro-Goldwyn-Mayer **MGM**
245 N Beverly Dr
Beverly Hills, CA 90210 USA
Tel: 310 449 3000
www.mgm.com/

Mistress
2415 Michigan Ave, Bldg. H, Ste. G,
Santa Monica, CA 90404 USA
Tel: 310-399 1515
https://mistress.agency/

Museum of Science
1 Science Park
Boston, MA 02114 USA
Tel: 617-589-0266
Fax: 617-589-0454
www.mos.org/

N3D Land Films
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3dland.com/

National Geographic Cinema Ventures **NGD**
485 Lexington Avenue, 3rd Floor
New York, NY 10017 USA
Tel: 212-656-0724
Fax: 212-656-0701
http://movies.nationalgeographic.com/movies/

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
www.nationalgeographic.com

National Geographic Studios
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

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Fairfax, VA USA
www.lightspeedpioneers.com/

Oceanic Research Group
PO Box 94
North Reading, MA 01864 USA
Tel: 978-664-9091
www.oceanicresearch.org

Odeon & UCI Cinemas Group
Lee House, 90 Great Bridgewater Street
Manchester, M1 5EW UNITED KINGDOM
Tel: +44-1635-569302
www.odeonanducicinemasgroup.com

Paramount Pictures Corporation **PPC**
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Peterson Companies
12500 Fair Lakes Cir #400
Fairfax, VA 22033 USA
Tel: 703-227-2000
www.petersoncos.com/

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com/medias/unf.htm

Regal Entertainment Group
7132 Regal Lane
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

RPG Productions, Inc.
632 South Glenwood Place
Burbank, CA 91505 USA
Tel: 818-848-0240
Fax: 818-848-2846
www.rpgproductions.com/

Science North **SN**
100 Ramsey Lake Rd.
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Science World at Telus World of Science
1455 Quebec St.
Vancouver, BC V6A 3Z7 CANADA
Tel: 604-443-7440
Fax: 604- 443-7430
www.scienceworld.bc.ca

Scientific Center of Kuwait
Gulf Road
Salmiya, 22036 KUWAIT
Tel: +965-84-8888
Fax: +965-571-0298
www.tsck.org.kw

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Smithsonian Enterprises
PO Box 37012
Washington, DC 20013-7012 USA

Sony Pictures Entertainment **SPE**
10202 West Washington Blvd
Culver City, CA 90232-3195 USA
Tel: 310-244-4000

Sophisticated Films Gmbh
Strassburger Strasse 18
Berlin, 10405 GERMANY
Tel: +49 30 2529 3294

SPE Partners
33 West 19th Street, 4th, Floor
New York, NY 10011-4333 USA
www.spepartners.com

Stephen Low Company
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

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795 Carson Ave, Suite 6
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www.stephenlow.com

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www.sterkinekor.com/

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Tel: 336-202-4777
www.sv2studios.com/

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Los Angeles, CA 90035 USA
Tel: 310-369-3423
www.foxmovies.com

Universal Pictures **UP**
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

Village Roadshow Pictures
10100 Santa Monica Blvd. Suite 200
Los Angeles, CA 90067 USA
Tel: 310-385-4300
www.vreg.com/

Walt Disney Studios Motion Pictures **WDPD**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Wanda Cinema Line Corporation
Dalian, CHINA
www.wandafilm.com

Warner Bros. **WB**
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www2.warnerbros.com

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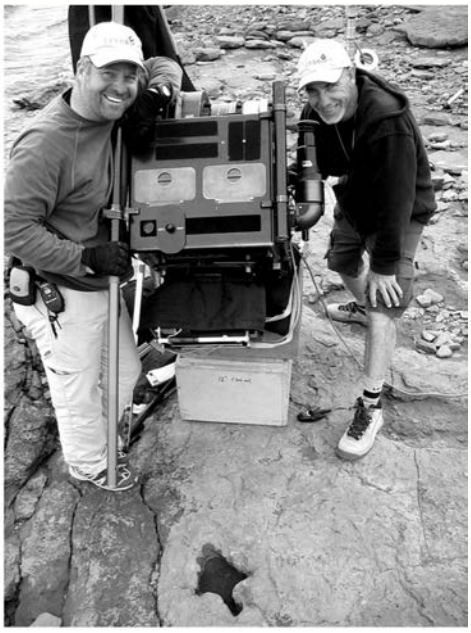
# SHORTS

## DP Bill Reeve needs help

**William Reeve**, the giant-screen cinematographer who photographed ***Legends of Flight, Dinosaurs Alive, Fighter Pilot***, and many other GS films, is in need of help. According to a GoFundMe campaign set up by his friends and family:

"In 2012 Bill Reeve was diagnosed with prostate cancer and advised that it had likely been spreading through his system undetected for six years. After four years of treatment additional tumors have been discovered throughout his body, and it is optimistically hoped that he will have a life span of another five years.



*DP Bill Reeve (r) with grip Claude Fortin and the Solido camera, filming* Dinosaurs Alive *in 2006.*

"While he has been continuing to fight the cancer, Bill has suffered the collapse of his marriage, the insolvency of his 3D production company, the death of his oldest son, and an inability to work due to the ongoing effects of treatment and health. Faced with bankruptcy, overwhelming debt, and an inability to cover his basic needs, his situation has become one of steadily mounting strain.

"This appeal is launched by family and friends with the hope of providing Bill with basic comforts and transportation and to remove the uncertainty around even finding stable accommodation."

To help, visit gofundme.com/2gxfedw.

## GSCA's committee changes

The board of the **Giant Screen Cinema Association** has revised the organization's committee structure after a "comprehensive strategic planning process" carried out over the past several months. The board also drew up new vision and mission statements and a list of core values, which can all be seen at giantscreencinema.com.

The new committees are: Industry Development, which combines Lifelong Learning, the Research Task Force, the Alternative Content Special Interest Group, and the Giant Dome Special Interest Group; Event Planning, which combines the Conference and Professional Development committees; and the Member Services committee, which is simply a renaming of the Marketing and Member Services committee. The Technical committee is unchanged, as are the Governance and Executive committees.

The mandate of the new Industry Development committee is to "consider ways GSCA can strengthen all the links in the industry's value chain," according to a release.

The mandates of all the committees are available at the GSCA Web site.

The GSCA will hold its annual conference and trade show in Toronto, ON, Canada, Oct. 4–7. The September issue of *LF Examiner* will include a preview of the meeting.

## GSCA: No spring 2017 meeting

The **Giant Screen Cinema Association** has announced that, based on member input, it will not hold a meeting in the spring of 2017, breaking with a 20-year tradition that predates the founding of the organization in 2006. The organization's only meeting next year will be its annual conference and trade show, to be held in the fall at a date and location to be determined.

**Euromax**, the European giant-screen association, asked the GSCA in June to co-host a spring 2017 meeting in France, but on the basis of a member survey, GSCA declined. GSCA will "support Euromax in its efforts to promote the event," according to a release.

From 1997 until 2005, the **Giant Screen Theater Association**, predecessor to the GSCA, held annual "Mid-Winter Meetings" in February or March each year to plan its fall conferences. Attendance was limited to committee members, and there were no film screenings or panel discussions. In 1998, the **Large Format Cinema Association** began holding its annual meetings, which were open to all, in the late spring.

When GSTA and LFCA merged to form GSCA in the spring of 2006, the spring meetings became a sort of mini-conference, primarily focused on screening new films and films in progress.

## In Memoriam: Mijbil Almutawa

As this issue went to press, we learned of the death on July 27 of **Mijbil Almutawa**, vice chair and CEO of the **Scientific Center of Kuwait**, and co-founder and past president of the **North Africa and Middle East Science Centers** Network (NAMES).

*Mijbil Almutawa*

Almutawa graduated from **West Virginia University** with a Bachelor's degree in engineering in 1977 and was a project engineer for many years in Kuwait. He served as director of engineering for the Kuwait Foundation for the Advancement of Sciences, and helped create the Scientific Center of Kuwait in 2000.

## New IMAX branding video

Los Angeles-based ad agency **Mistress** has created a new branding campaign for **Imax Corporation** that includes the first

*(see **SHORTS** on page 15)*